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2008
CH+D AWARDS
With new products and noteworthy interiors, here are this year's nine winners from around the state.
Kendall Wilkinson's room at the San Francisco Decorator's Showcase was a clear winner, p. 118
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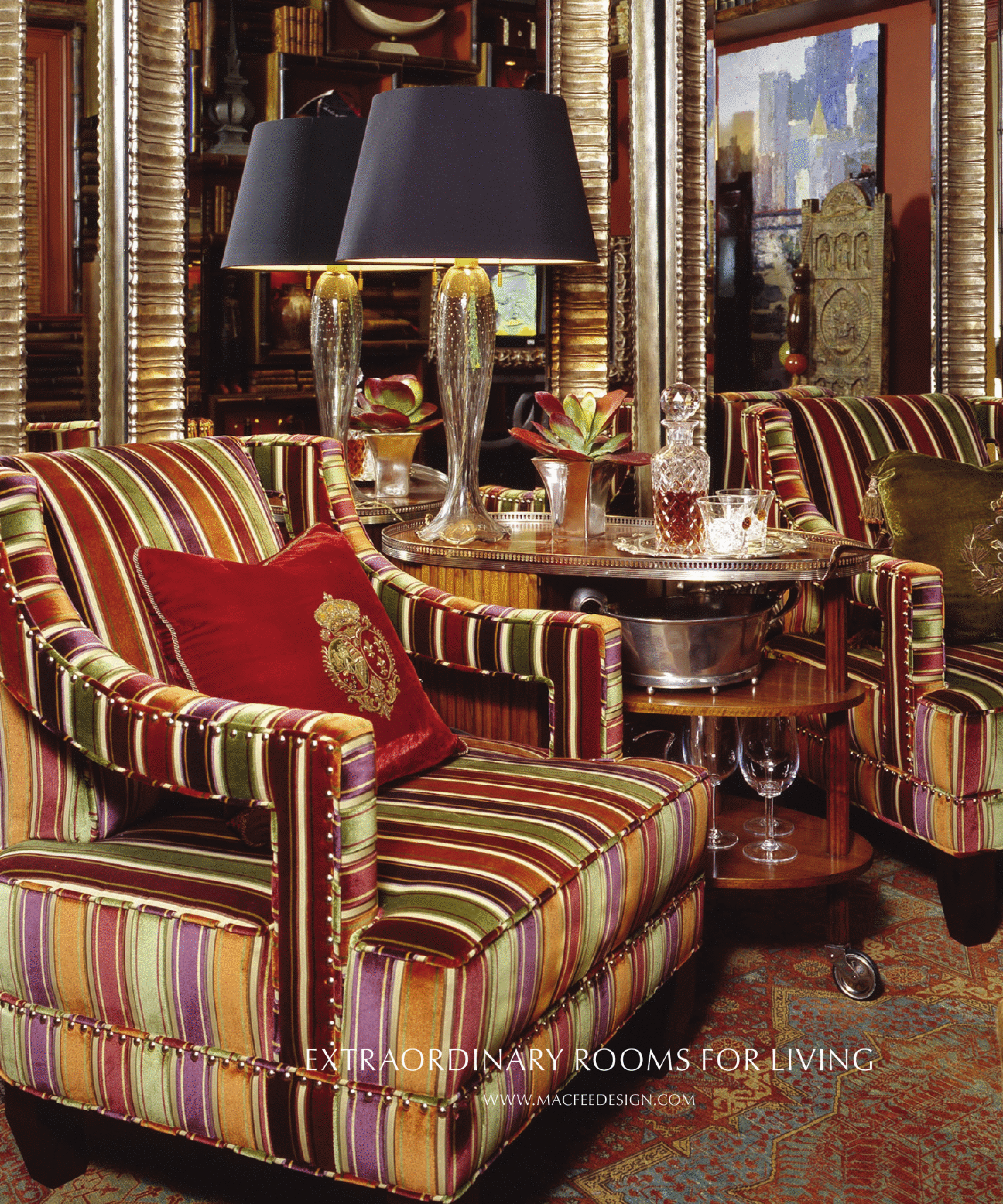
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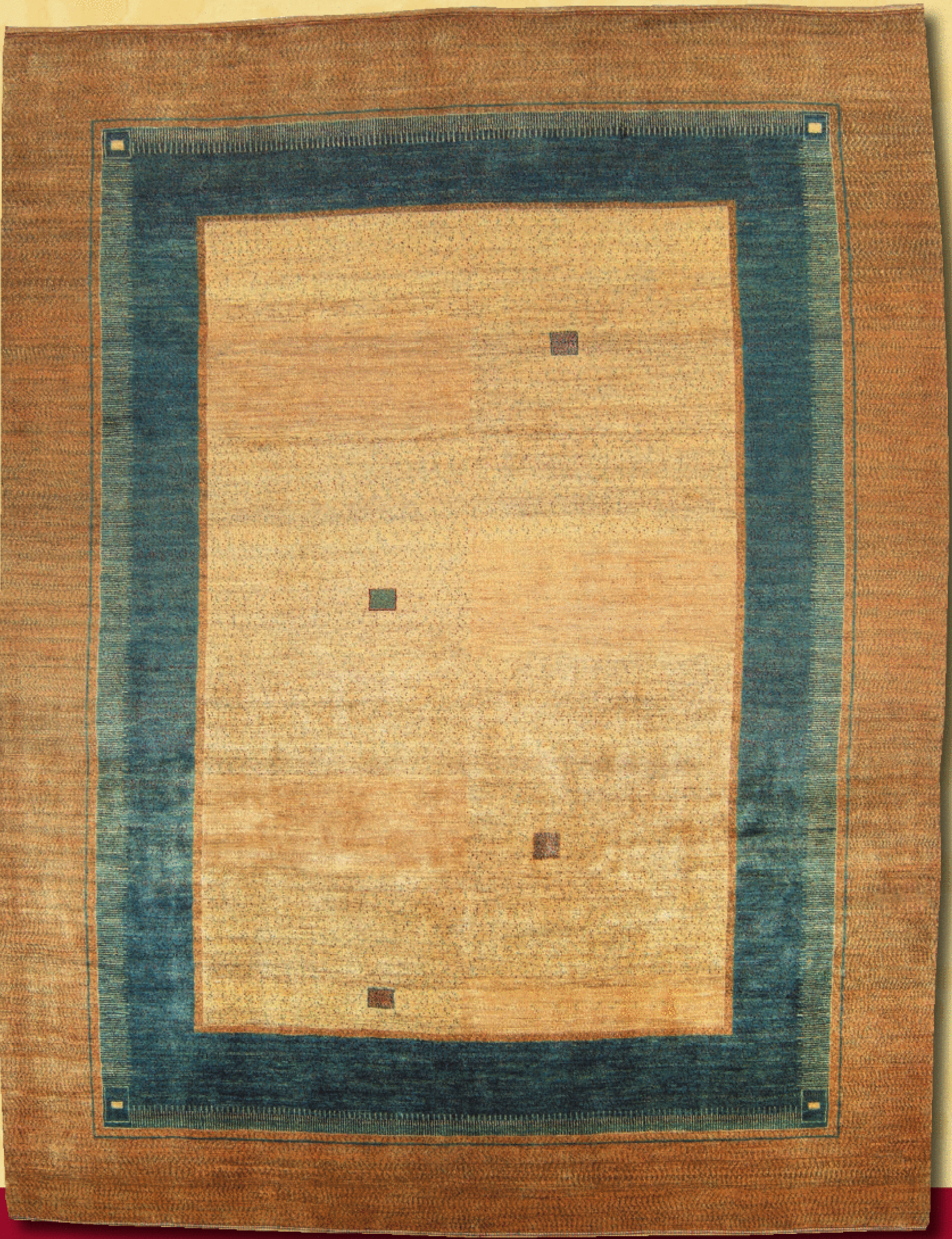

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110 WINSOME WINDOWS FROM HOUSE + HOUSE

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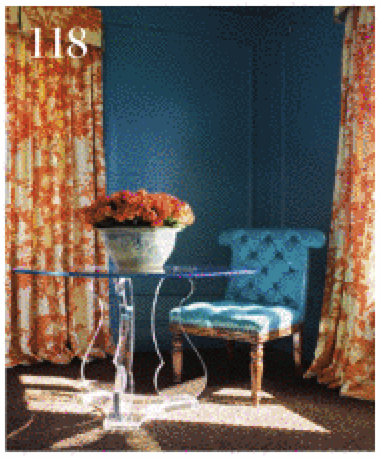

ON THE COVER
David Duncan Livingston shot Kendall Wilkinson's winning bedroom at the 2007 San Francisco Decorator's Showcase.

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MARCH 2008

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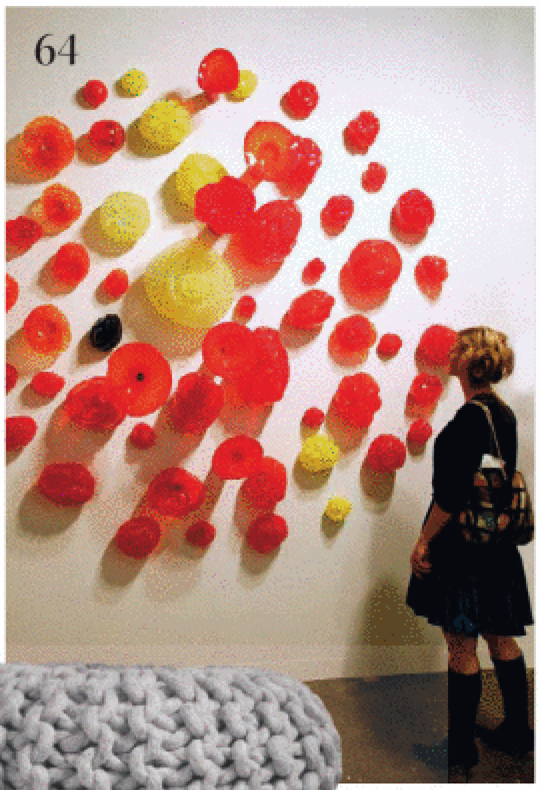

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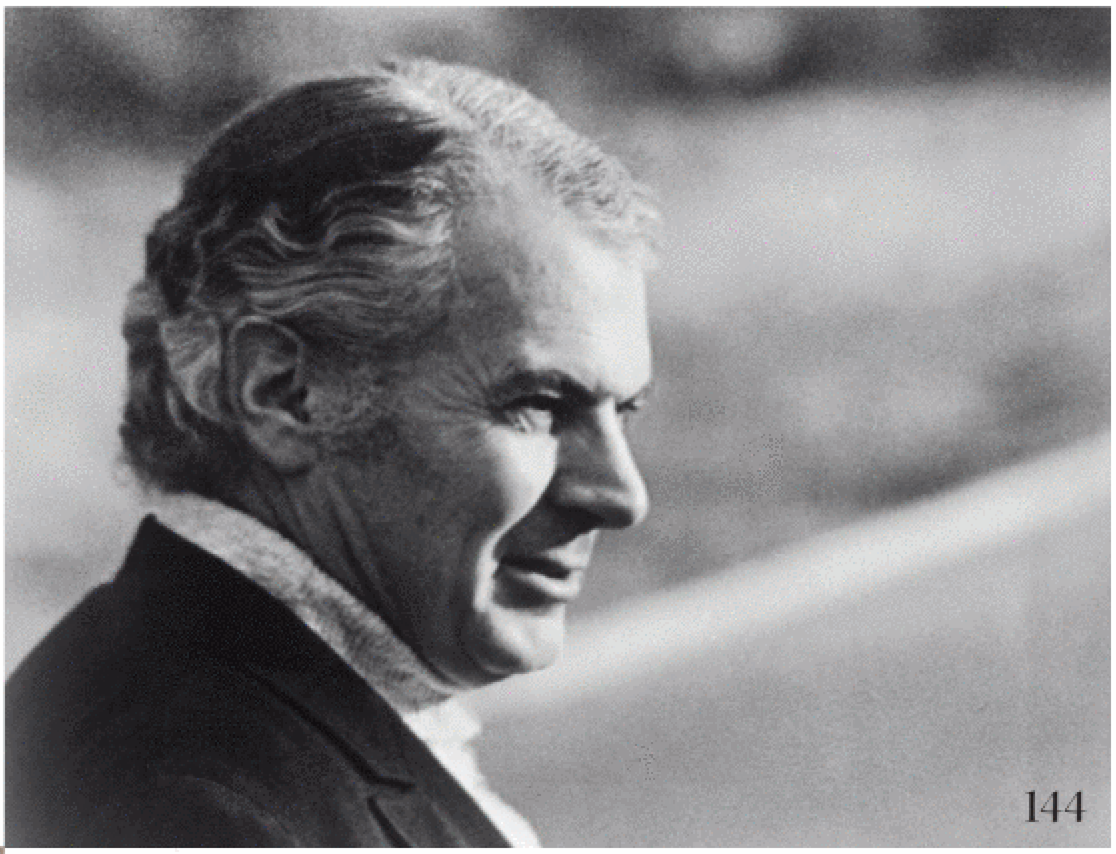
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CLOCKWISE FROM TOP: JOE FLETCHER; COURTESY OF THAYER COGGIN; NADIM AMIRY; JENNIFER HALE

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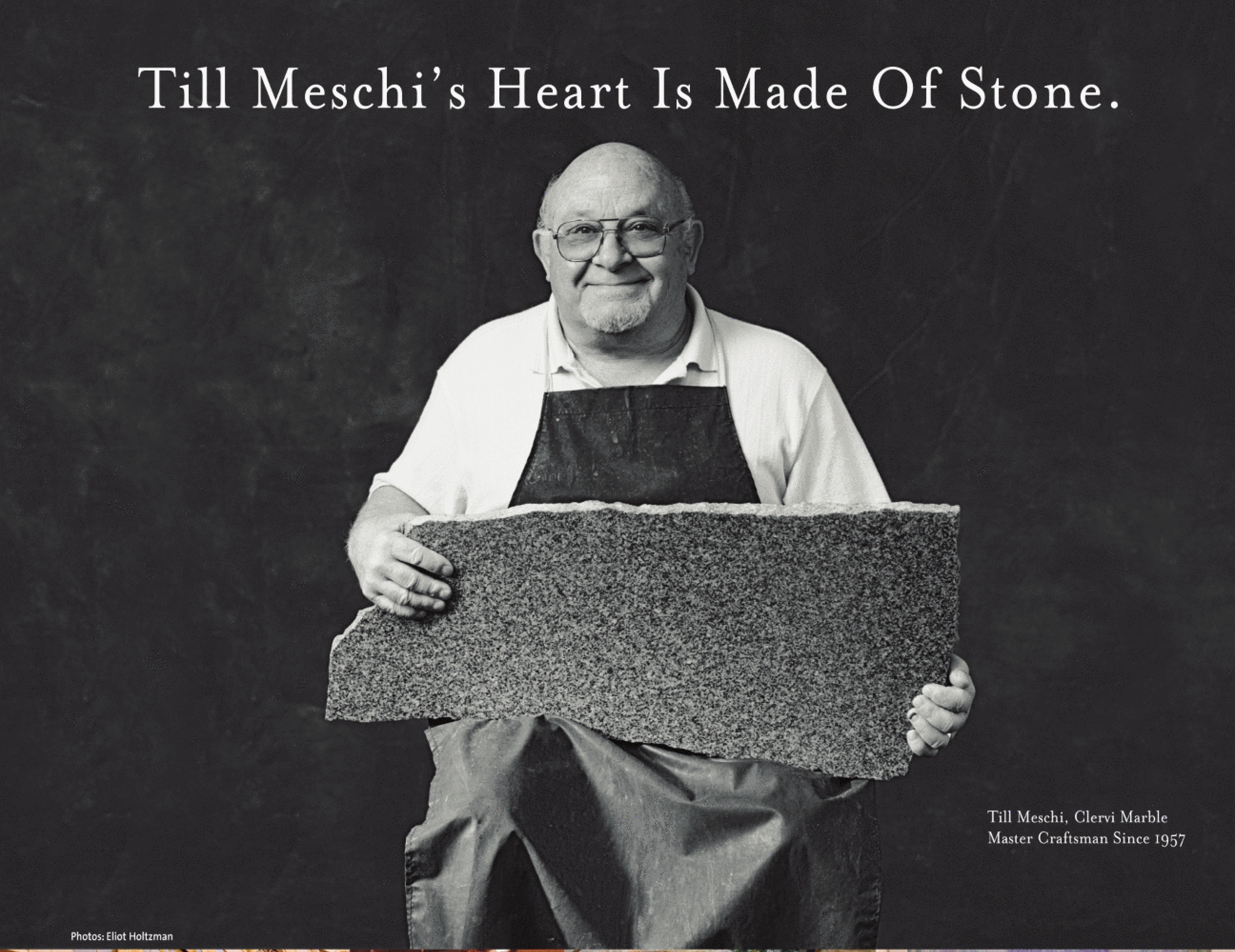

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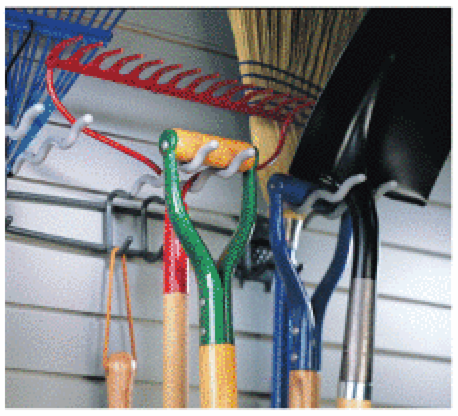

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PUBLISHER'S Q+A

15 MINUTES WITH: STEVE HENRY

ERIK HUGHES WITH DESIGNER STEVE HENRY

KATHRYN ROACH

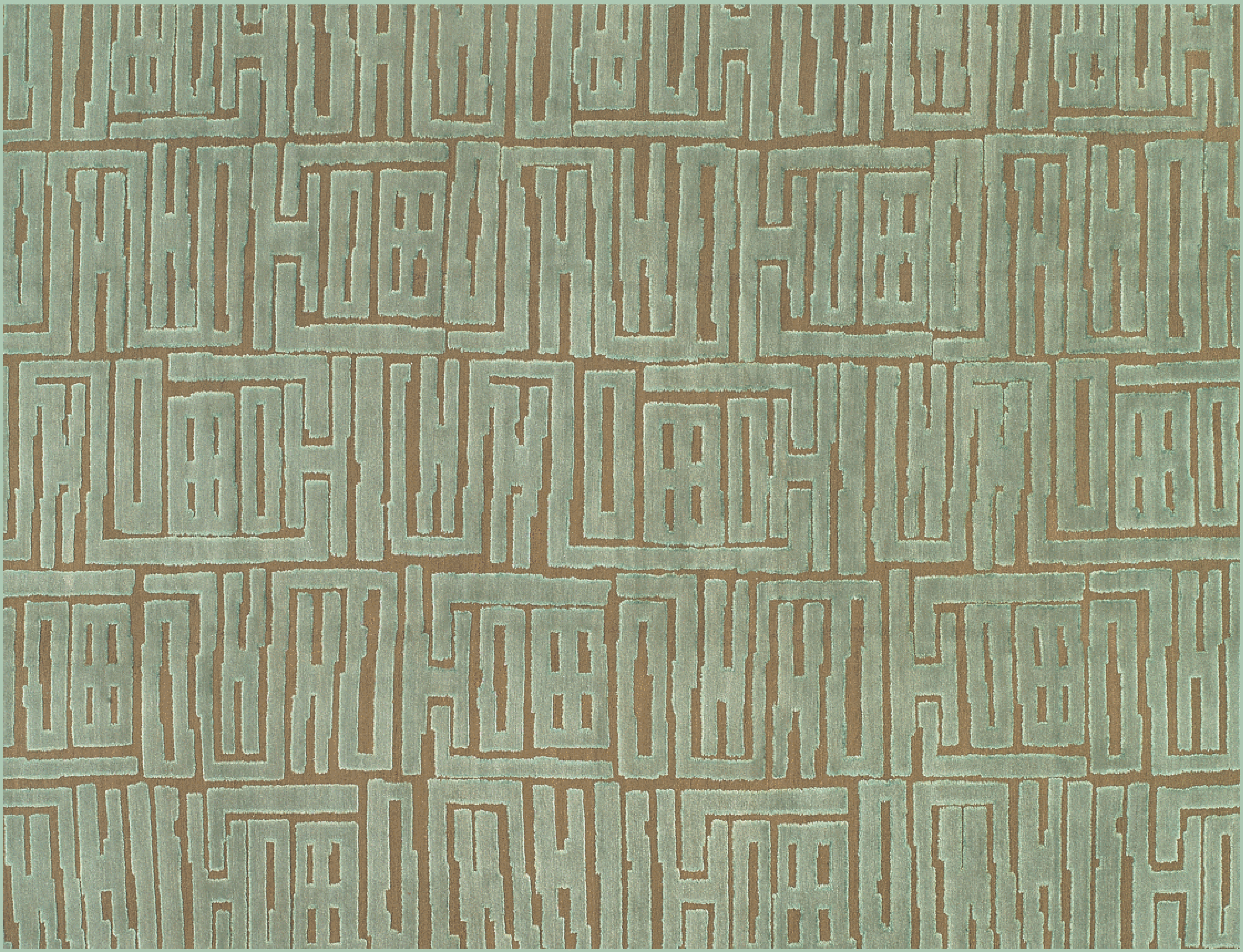
CH+D PUBLISHER TOM HARTLE SITS DOWN WITH STEVE HENRY, A PRINCIPAL AT INTERIOR DESIGN FIRM BAMO, TO DISCUSS HENRY'S RELATIONSHIP WITH HIS TOP-CHOICE SHOWROOM, DE SOUSA HUGHES.

TH: What are the most important things to consider when selecting a design showroom?
SH: Quality and service.

TH: What sets De Sousa Hughes apart from other professional design resources?
SH: Erik Hughes and Geoffrey De Sousa have a wonderful eye for selecting sources that are fresh and interesting. Their point of view is both distinctive and current.

TH: De Sousa Hughes provides a unique mix of products. How do you go about working with your client and the showroom staff to select pieces?
SH: I usually have a definite idea of what I am looking for when I go to the showroom, but sometimes I like to ask for assistance. Recently I needed a smart printed fabric that would be great in Hawaii, and the salesperson showed me a terrific leaf print. It was contemporary and witty, and the client loves it.

TH: What are some of the most exciting projects you have worked on with DeSousa Hughes?
SH: We worked with Erik Hughes to develop numerous contemporary furniture pieces for a home in Pebble Beach. I showed him the preliminary sketches and he immediately knew the perfect artist for the job. There is nothing like having a stable of artists on hand to enable the designer to work magic. It is a collaborative effort between the designer, showroom and craftsman, and no one else but De Sousa Hughes could have done the job. ■



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CELEBRATE GOOD DESIGN

I have always thought of the awards issue as our annual celebration of the design community. Despite moving the issue from February to March this year, we still held our jury at the end of 2007—a time of year when it seems appropriate to take stock and recognize how far we've come.

CLAUDE SHADE

So for the third year in a row, our staff (including a few guest jurors) undertook the daunting task of winnowing down nearly 100 entries. Picking favorites is always hard—especially when you consider the impressive planning and hard work that went into each and every entry. But as we poured over the submissions, it became clear that no matter which designers won the award, every one of the projects deserves praise. We had such an amazing selection to choose from that it took two full days to finalize the finalists. With projects submitted by designers statewide—who consider these entries to be their best work of the year—this is truly a Best of Design issue.

Thank you to everyone who submitted an entry. I look forward to seeing more of your incredible work. As always, you can find more information about our award-entry guidelines and check out our digital edition online at chdmag.com.

Enjoy the issue,

Heather

–Heather Luplow Hartle,
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FRAME OF REFERENCE

Judging aside, the most thrilling part of selecting our annual CH+D Achievement Awards is getting to look at all of the entries as if they were a collective body of work—California's finest, if you will. Unlike our other issues, in which we publish only a few of our favorite theme-based projects, our annual awards issue is like a litmus test for what's really going on in California design.

With all of the photographs spread out before us, it was easy to spot the trends and evaluate the tenor of the industry. This year, it was clear: Boldness is hot and spirits are high. There weren't just one or two colorful standouts. Almost every interior popped with palettes spanning the entire rainbow, mixing patterns and textures with fearless abandon. Delicate prints contrasted with big, bright graphics, and even furniture shapes were exuberant—sleigh beds had sweeping silhouettes, tables showed off turned-wood legs and wing chairs stood out with grand proportions.

I think we've spotted an exciting shift happening in California design right now. Among all of our submissions, there was not one ultra-minimalist project in the mix. And even the most modern projects were warmed with ancient artwork or textural tiles. If this is any indication of a larger trend, the era of Zen simplicity could be over. But what does that say about our complicated lives? Since the dawn of that pared-down look in the early '90s, things have only become more harried; why then are we suddenly drawn toward more visually complicated spaces? My theory is this: Many of us have realized that a barren space tends to leave us feeling lonely rather than serene. So we fill our rooms and our lives with all the things that we love, in order to truly celebrate the everyday stress that, clearly, isn't letting up any time soon. As Californians, we can handle it—even from the inside of a bright teal bedroom bursting with vibrant orange toile!

Sarah

–Sarah Lynch,
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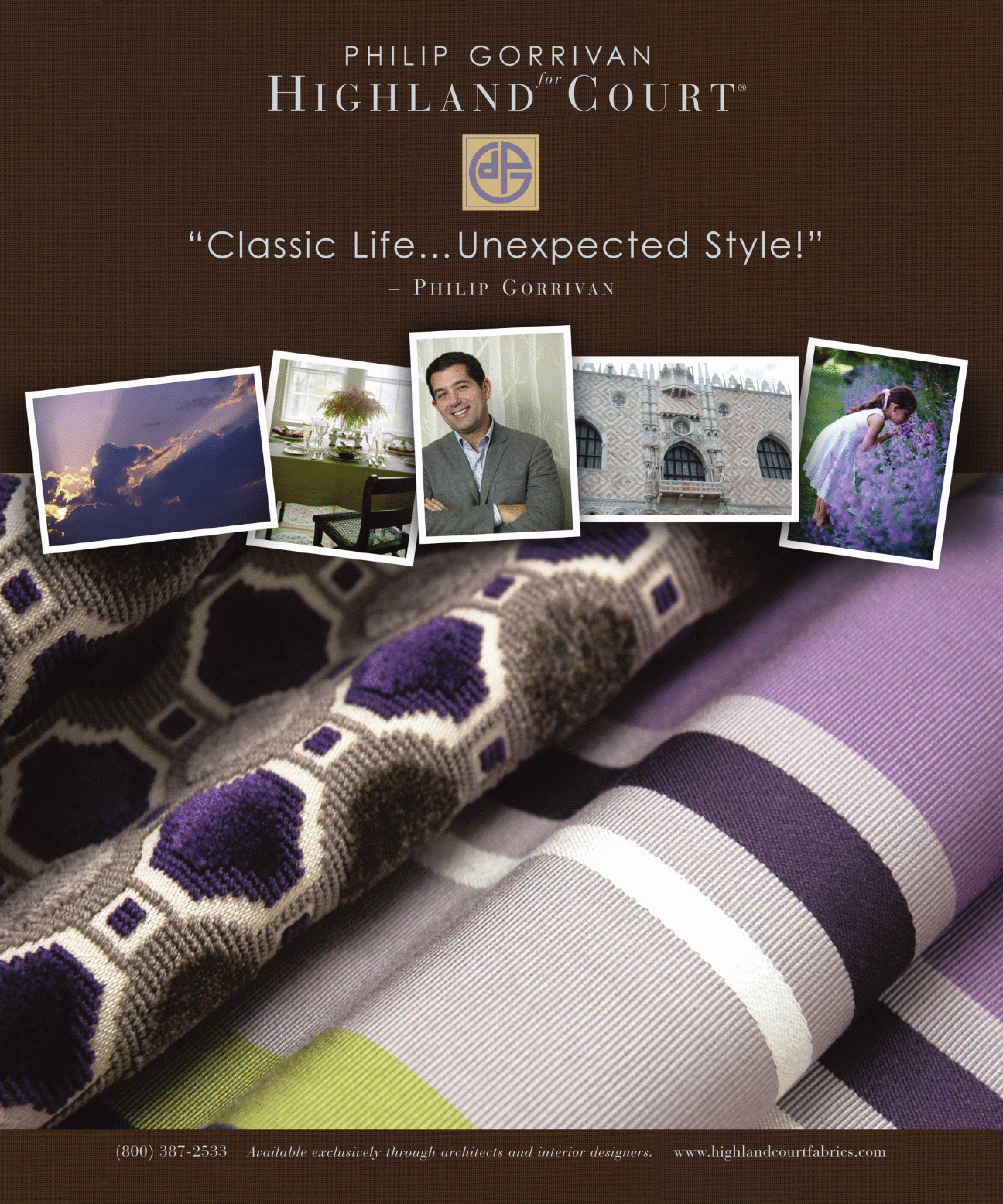
CONTRIBUTORS

MELISSA ALVARADO is great at keeping a secret. Because the winners of this year's Annual CH+D Achievement Awards (p. 89) weren't announced until the night of the party, the *CH+D* editorial assistant had to hold her tongue during the dozens of calls she made to the finalists in order to gather information for the issue. Alvarado, who moved to the Bay Area from her native Puerto Rico two years ago, still covers fashion, design and culture for the Puerto Rico–based magazine *Ego Moda*.

JOE FLETCHER got up close and personal with a local celebrity when he shot Moffett Field's Hangar One for this month's View (p. 80). "I've seen it from the highway a million times—it's a local landmark like the London Eye," says Fletcher, who hails from the English capital and moved to the Bay Area in 2003. The architecture and interiors photographer has shot for *Wallpaper* and has a new book out this month, *Cliff May and the Modern Ranch House* (Rizzoli).

TANIA KETENJIAN was just doing her job when she hit the party circuit at Art Basel Miami Beach last December. "All the people you dream of meeting—the ones it would take months to schedule interviews with—are at the parties," says Ketenjian, who covered the international exposition for "Fair Play" (pg. 64). The San Francisco-based journalist hosts a weekly radio show that broadcasts in both London and the Bay Area and has produced programming for NPR and BBC.

COUNTERCLOCKWISE FROM TOP: KATHRYN ROACH; ALEJANDRO BERRIOS; MICHELE FLETCHER; TENLEY WALLACE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BLUEPRINTS & BLUE JEANS 2008

{April 16 in San Francisco}

On April 16, don your denim and support Habitat for Humanity San Francisco during this fun-filled evening. The event will honor Mayor Gavin Newsom, Father Charles Gagan of St. Ignatius Church and Bill Morrow of PG&E. *The Palace Hotel, 2 Montgomery St., SF. Tickets are $250 and can be purchased by calling 415-869-1500 or visiting habitatsf.org.*

CURLEY COLLECTION EXHIBIT AND SALE

{Through March 20 in San Rafael}

More than 800 select pieces from the Curley Art Collection, including paintings, sculptures and decorative items, will be on display and for sale at the California Closets Gallery through March 20. Proceeds will benefit the Charles Curley Community Art Grant Fund. *Jan. 22–March 20. 610A DuBois St., San Rafael. 415-448-0369, marinarts.org.*

INTERIOR AUTEURS

{Monterey Designers Submit Book Proposal}

Robert Hale and Tom Williams, owners of Hale-Williams Interior Design, recently submitted a proposal for a how-to book on the fundamentals of interior design. How does it differ from similar design-related tomes on the shelves? *The Paperback Mentor: The Business of Interior Design* is as informative as it is entertaining. *hale-williams.com.*

ZINC BEAUTY

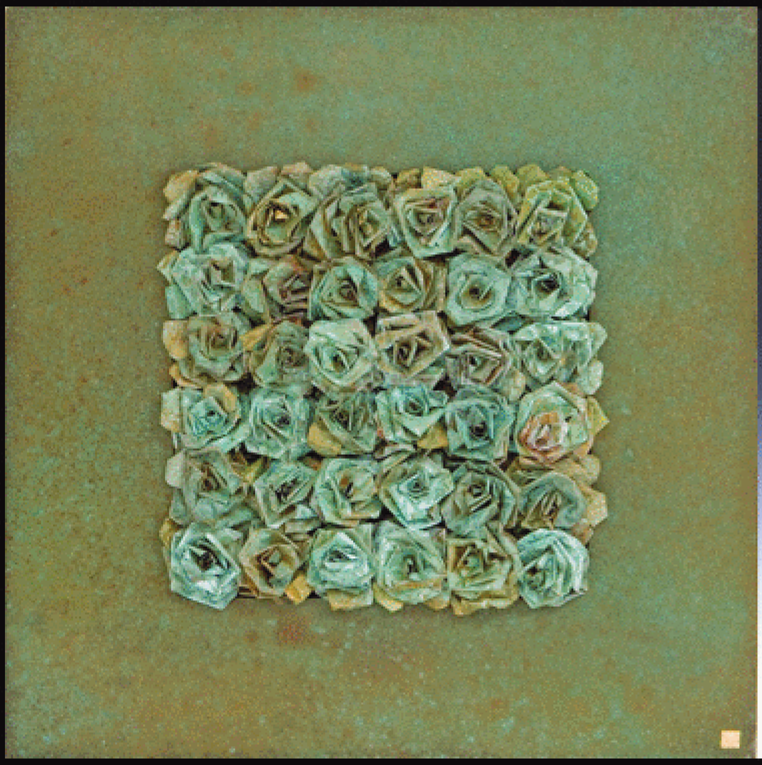
{Copperworks Taps Emerging Trend}

Petaluma-based Copperworks recently completed a zinc countertop for a wine-tasting room in Ghirardelli Square. Prized for its soft, silvery matte finish, zinc is coming into vogue. "It is softer than most metals and wears well," says Copperworks owner Joe Cain. *400 Western Ave., Petaluma, CA 707-762-5530, thecopperworks.com.*

ARTISTIC TILE & STONE MAKE DONATION

{To Student Career Forum}

Artistic Tile and Stone is proud to be a donor for the 2008 Interior Design Student Career Forum in San Francisco on March 7 and 8. Artistic Tile and Stone will be representing several manufacturers by supplying each student with samples of new trends in tile and stone for their personal libraries. *For more information visit artistictile.net/careerforum.*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MARCH 2008

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

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PIXEL PERFECT

Known for its opulent decorative mosaics and seemingly infinite range of tiles, Italian company Bisazza recently opened its first West Coast flagship, in Beverly Hills. Glittering with crystal chandeliers and metallic tiled columns, the 3,500-square-foot showroom brims with thousands of dazzling tiles—from silver and gold to ruby and sea-green—inspiring guests to reinvent their homes with fanciful motifs. Created by Spanish designer Jaime Hayon for Bisazza's Mosaico collection, the new Columns Green (shown here, price upon request) is a vertical pattern perfect for a small bathroom or a glamorous outdoor shower. *8371 Melrose Ave., L.A., 323-782-9171, bisazzausa.com. —Melissa Alvarado*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY JENNIE NUNN

ASIAN FUSION

Located in a converted warehouse in downtown Los Angeles, Japanese restaurant **R23** recently expanded to house a sake bar and an art gallery that doubles as a private dining room, complete with Frank Gehry cardboard chairs. A casual vibe shows off the art: specially commissioned charcoal paintings by artist Ichiro Uehara. Signature dishes include Dungeness crab salad and grilled cod. *923 E. Second St., L.A., 213-687-7178, r23.com.*

HOLLYWOOD REVIVAL

The lobby of the new **Hotel Palomar Westwood**, clad in lipstick-red lacquer with a rose marble fireplace and platinum and macassar ebony accents, is just one of the draws of the 264-room property on L.A.'s Wilshire Corridor. In a recent renovation, designer Cheryl Rowley (whose projects include the Ojai Valley Inn & Spa and the Hotel Palomar San Francisco) conjured a sense of Old Hollywood elegance. The suites feature sleek limed-ebony headboards and plasma TVs. *10740 Wilshire Blvd., L.A., 310-475-8711, kimptonhotels.com.*

FROM TOP: COURTESY OF R23; DAVID PHELPS

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TOP OF THE WORLD

With an in-house grappa bar and a top-floor Presidential Suite featuring an outdoor terrace with Bay views, the **Hotel Intercontinental** in San Francisco's SoMa district is a destination for first-class travelers. The hotel's 550 guest rooms, designed by local firm Brayton+Hughes, are outfitted in calming hues of gold and sage. *888 Howard St., SF, 415-616-6500, intercontinentalsanfrancisco.com.*

JAZZ STANDARD

At **Yoshi's**, the San Francisco sister act to Oakland's legendary jazz club and Japanese restaurant, aficionados can check out such greats as Dave Brubeck. Designed by Berkeley's Morimoto, Matano & Kang, the 28,000-square-foot space houses a soaring dining room, a mezzanine lounge and an adjacent jazz venue. *1330 Fillmore St., SF, 415-655-5600, yoshis.com/sf.*

CRAFT STORE

Stocked with unique items such as a 19th-century wooden tricycle and hand-carved tables made with rhododendron root and oak from the 1920s, **Just Folk** is an arts-and-crafts collector's haven. Co-owners Marcy Carsey and Susan Baerwald decorated the shop in Summerland (just south of Santa Barbara) to resemble an old farmhouse. *2346 Lillie Ave., Summerland, 805-969-7118, justfolk.com.*

CLOCKWISE FROM TOP: RIEN VAN RITJHOVEN; FRANKIE FRANKENY; TED RHODES

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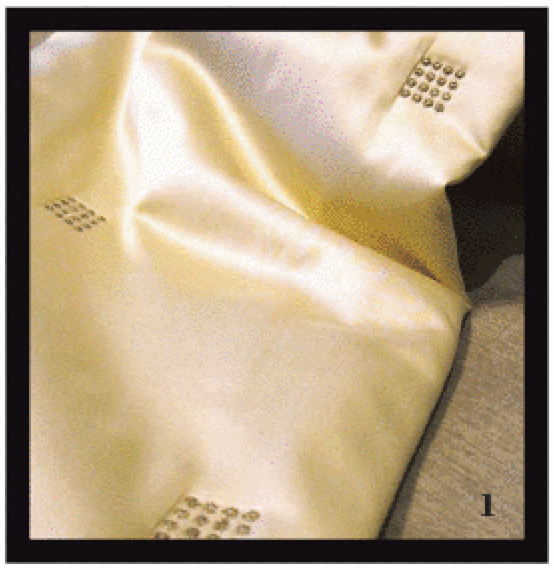

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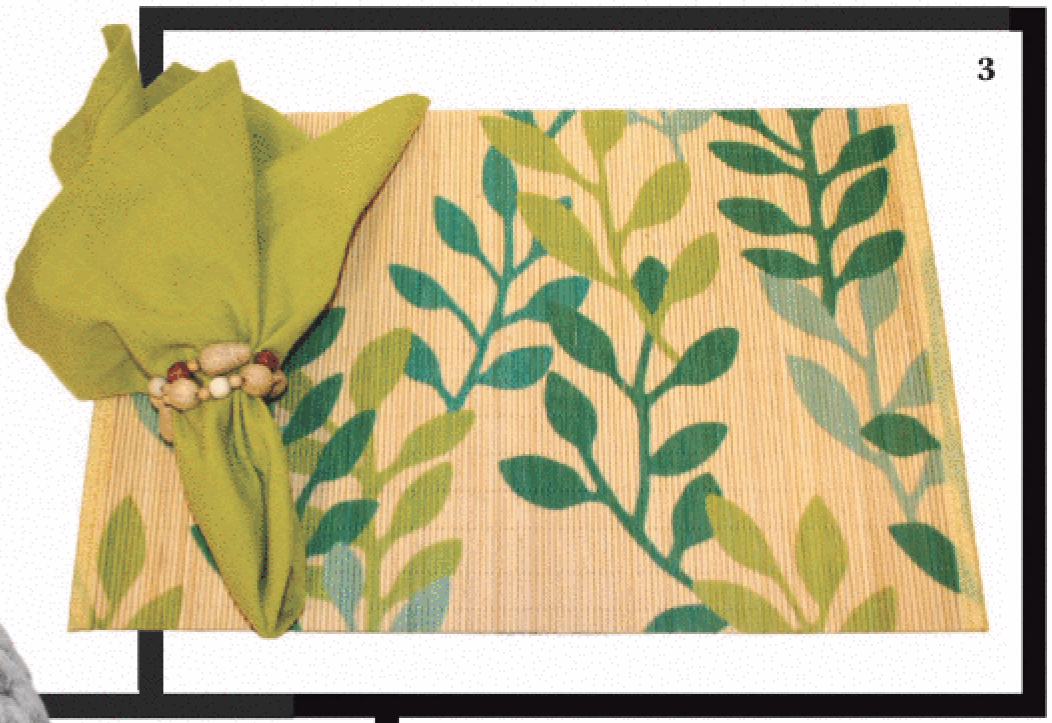
8 FRESH PICKS TO BUY, BORROW OR STEAL

BY **JENNIE NUNN**



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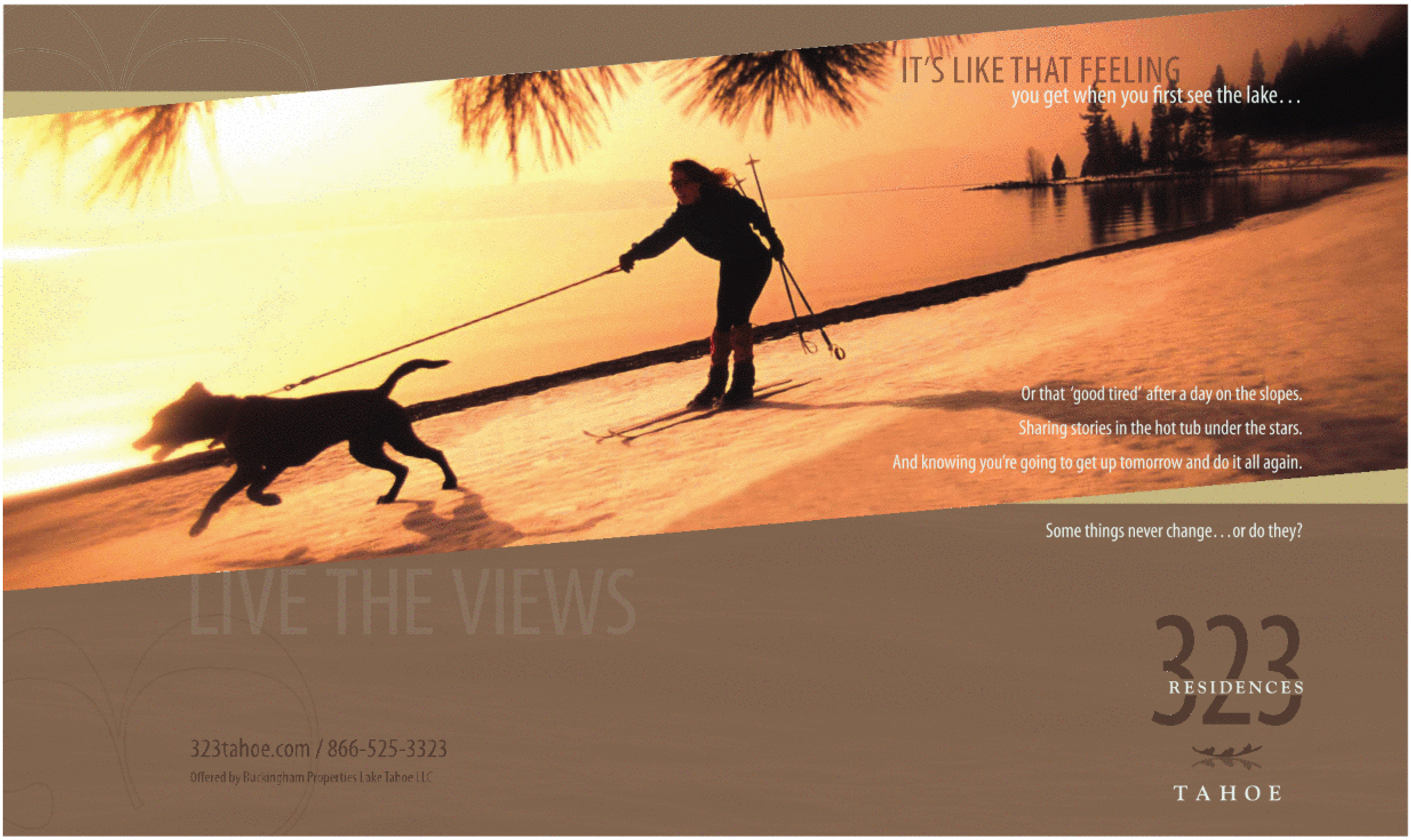
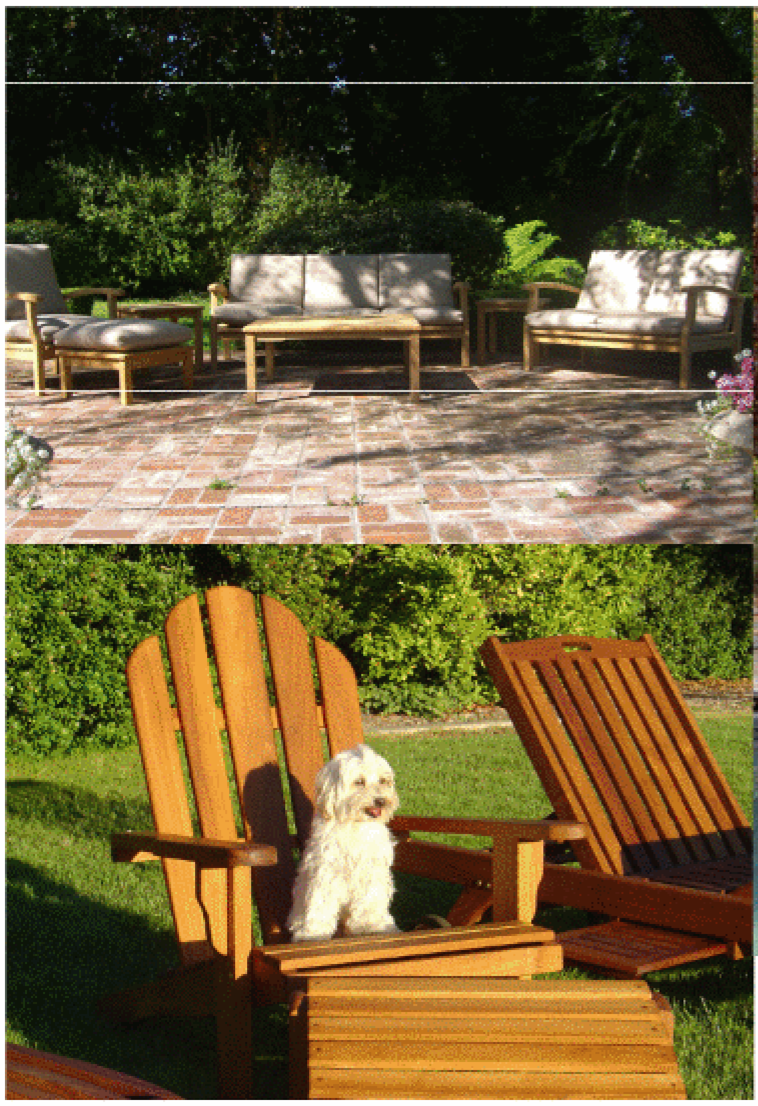
1. A woven blend of Himalayan cashmere and Egyptian cotton, Anichini's **Silvia quilt** is backed with super-fine cotton sateen *($2,220 for king; anichini.com)*. **2.** Co-owners Thomas Piscitello and Neal Wagner of Mogul in Los Angeles designed the **Trousdale lounge chair** in microsuede and black alligator as part of their new Haute Hollywood home collection *($6,900 as shown; mogullife.com)*. **3.** Thro produced the **printed bamboo placemat** for their new line of organic table linens *($3 each; thro.com)*. **4.** Netherlands-based designer Christien Meindertsma knit the playful **Flocks pouf** using extra-large needles and hefty wool from New Zealand sheep; it's available at Design Within Reach *($800 for medium, $1,600 for large; dwr.com)*.

SHANDON YOUNGCLAUS (2); OTHERS COURTESY OF THE MANUFACTURERS





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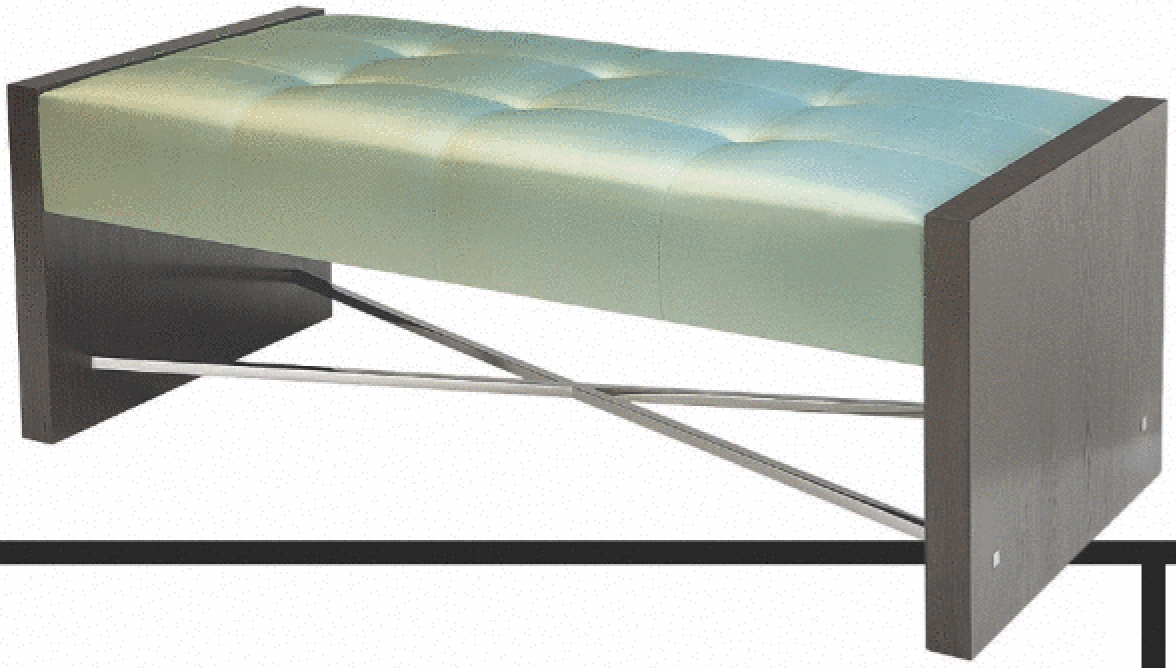

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5. Los Angeles designer Madeline Stuart's **Max bench** has a tufted seat, cerused rift-sawn oak frame and a polished stainless steel stretcher *(to the trade; madelinestuart.com)*. **6.** Kelly Wearstler's new eight-piece collection for the Rug Company includes the hand-knotted Tibetan wool **Crescent rug** *($9,450; therugcompany.info)*. **7.** EQ3's handmade ceramic **Medina vases** are waterproof and are finished in metallic gold paint *($30 for small, $50 for medium, $70 for large; eq3.com)*. **8.** The **Jei Jei ceiling light** by Italian lighting company Penta has eight curved-glass arms and a satin-finish steel frame; it's available at Andrew Hollingsworth *($4,700–$8,480; andrewhollingsworth.com)*.

8

GREG ZABILSKI (5); OTHERS COURTESY OF THE MANUFACTURERS

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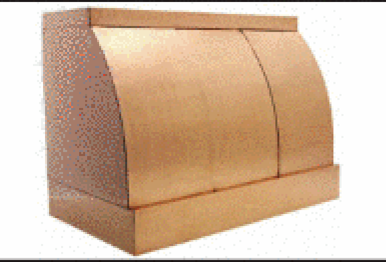

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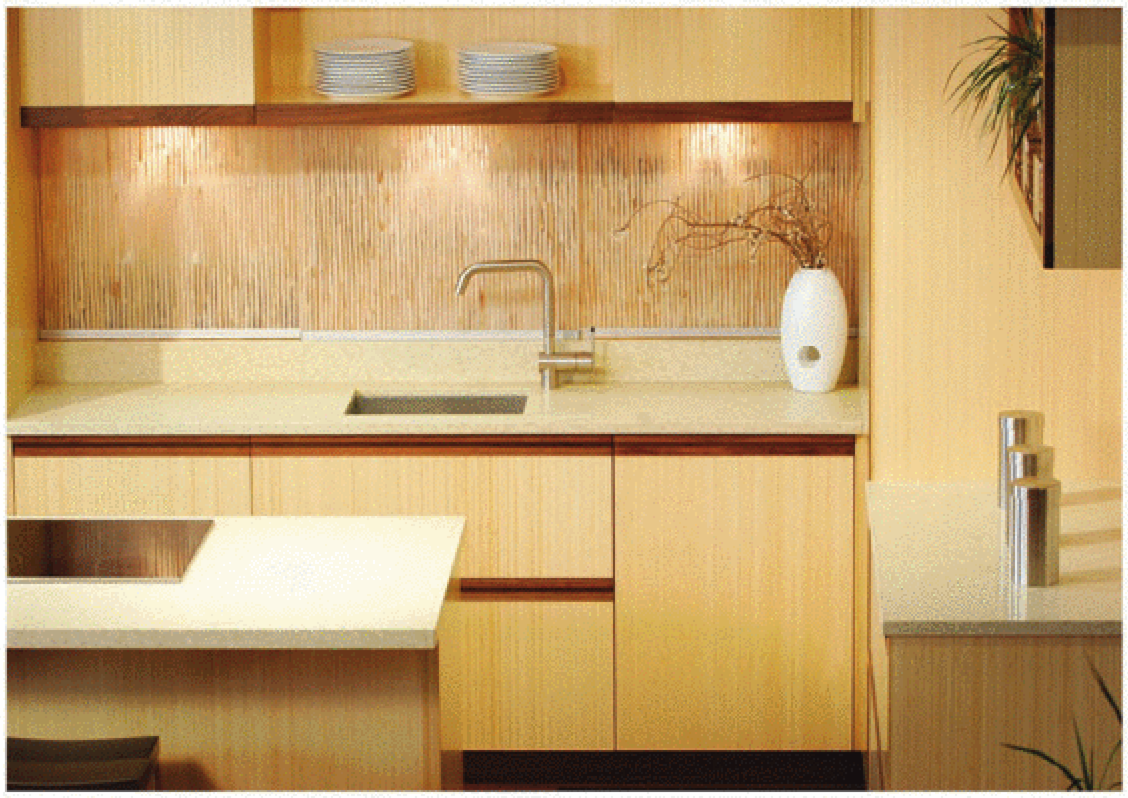

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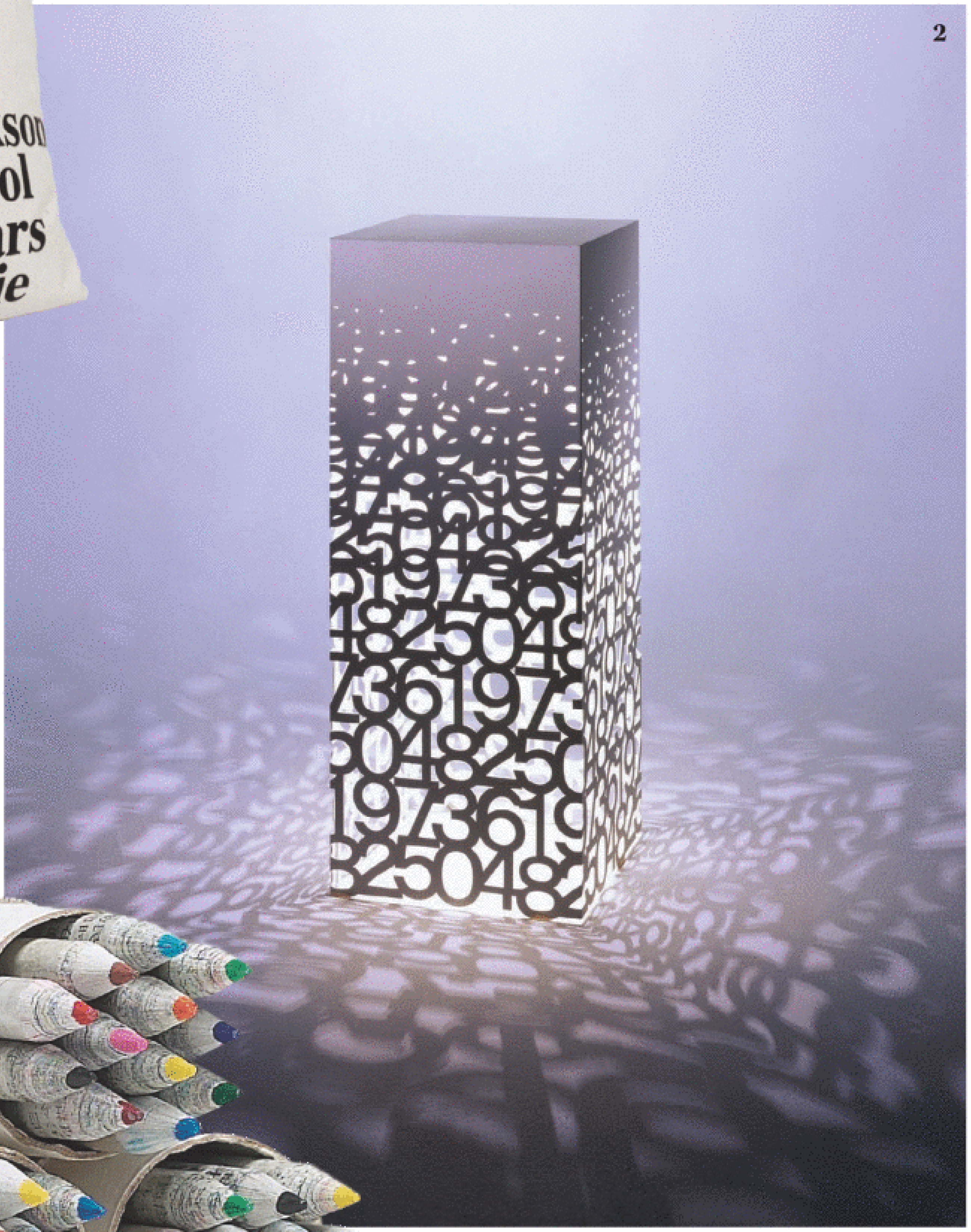

FINE PRINT

TYPOGRAPHY IS THE RAGE THIS SPRING. MAKE A BOLD-FACED STATEMENT WITH OUTSPOKEN HOME ACCESSORIES.

BY **JENNIE NUNN**

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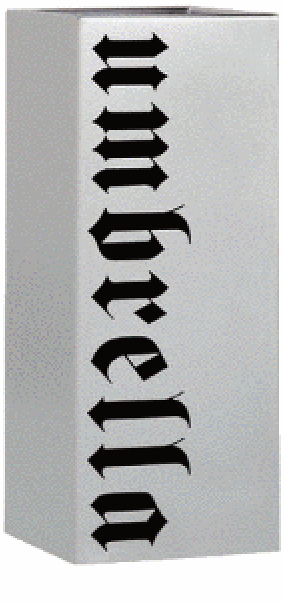

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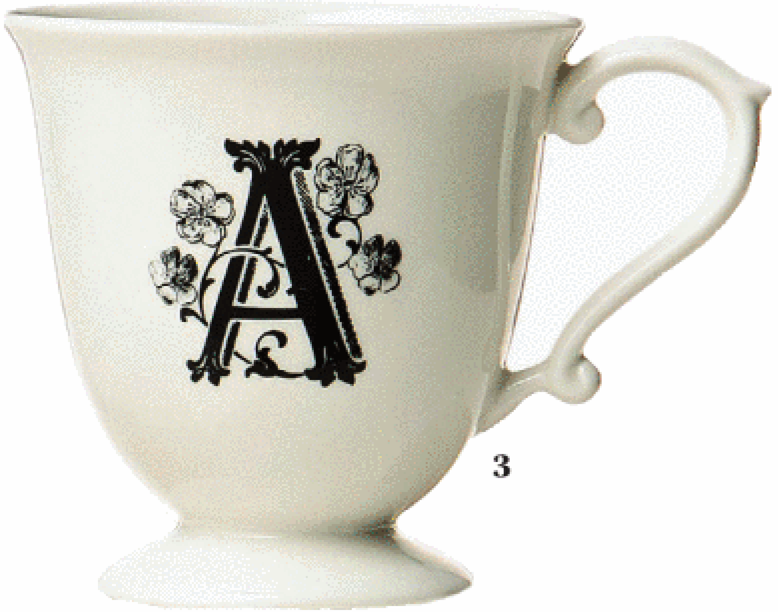

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1. Elastic Co.'s limited-edition **Google News cushions** feature the top 10 news searches of 2005 and 2006 and are signed by artist Elodie Blanchard. **2.** Japanese designers Hiroshi Yoneya and Yumi Masuko created the steel **Memento lamp**. **3.** Anthropologie's porcelain **monogrammed Missus mug** adds a personalized touch to morning coffee. **4.** London's Worldwide Co. designed the set of 12 **Yesterday's News colored pencils**, which are wrapped in scraps of Chinese newspapers. **5.** Italian design company Seletti created the varnished-metal **Umbrella stand** with black gothic print for stylish storage on rainy days. *—See Resources, pg. 138.*

STEFANIE MICHEJDA (1); OTHERS COURTESY OF THE MANUFACTURERS

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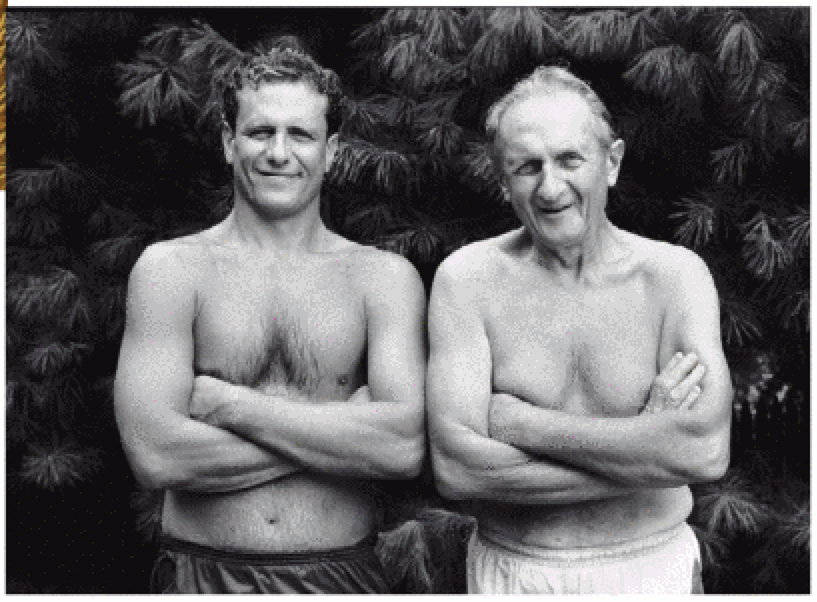
ONCE UPON A TIME

Starting March 15, **Santa Barbara Museum of Art** hosts "Over Rainbows and Down Rabbit Holes: The Art of Children's Books." Featuring more than 70 artworks created specifically for children's literature, the exhibition includes Paul O. Zelinsky's illustration, *The Little Man Took Her Ring and Sat Down at the Spinning Wheel* (at left) for his 1986 book, *Rumpelstiltskin. March 15–June 15; 1130 State St., Santa Barbara, 805-963-4364, sbma.net.*

THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY **ERIN FEHER**



A LIFE IN FOCUS

Photographer Annie Leibovitz has captured pop-culture icons and presidents for *Rolling Stone, Vanity Fair* and *Vogue*. Now, more than 200 photos—including *My Brother Philip and My Father, Silver Spring, Maryland, 1988* (above)—are included in "Annie Leibovitz, A Photographer's Life, 1990–2005" at San Francisco's **Legion of Honor**. *March 1–May 25; Lincoln Park, 34th Ave. and Clement St., SF, 415-750-3600, legionofhonor.org.*

FROM TOP: COURTESY OF THE CHARLES COLLECTION; COURTESY OF ANNIE LEIBOVITZ

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NORTHERN EXPOSURE

On March 6, photographer Ed Carey will open the doors to **Gallery 291**, a new San Francisco exhibition space that will highlight alternative photographic processes, such as salt prints, photogravure and bromoil. The inaugural show, "Portraits of Time," will feature large platinum and palladium prints from Marin-based photographer Beth Moon. The series captures some of the world's oldest trees, such as the baobabs of Madagascar in *Avenue of the Baobabs* (below). *March 6–April 26; 291 Geary St., SF, 415-291-9001, gallery291.net.*

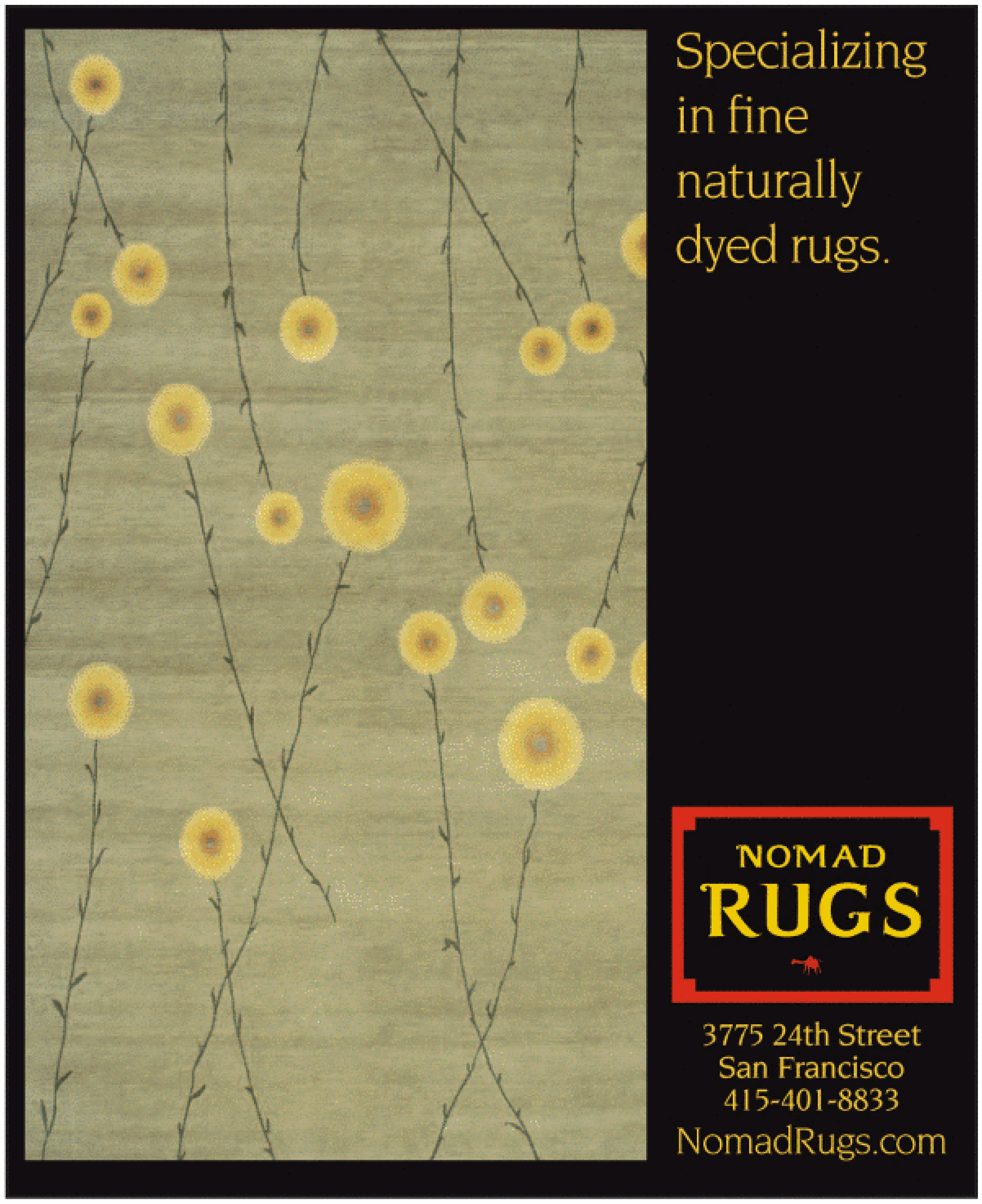
FIT TO PRINT

The **Pasquale Iannetti Art Gallery** in San Francisco celebrates the role of printmaking in two of the 20th century's most influential art movements. Opening March 27, "From Cubism to Surrealism, Part I" showcases works in a range of unique techniques from artists such as Pablo Picasso and Joan Miró. On display are examples of drypoint, lithograph, woodcut and etching, including René Magritte's 1968 *La Leçon de Musique* (The Music Lesson, above), a color etching done on Japon nacré paper. *March 27–April 26; 565 Sutter St., SF, 415-433-2771, pasqualeart.com.*

LEAVING LAS VEGAS

While it might be hard to equate the glowing strip of megaresorts in Las Vegas with a discerning local art scene, a new exhibit at **Laguna Art Museum** highlights Sin City's emerging talent. "Las Vegas Diaspora: The Emergence of Contemporary Art from the Neon Homeland" features Gajin Fujita's 2006 mixed-media *Burn* (at right). *March 9–June 1; 307 Cliff Dr., Laguna Beach, 949-494-8971, lagunaartmuseum.org.*

FROM TOP: VOLO BEREZHNY; COURTESY OF BETH MOON; COURTESY OF LAGUNA ART MUSEUM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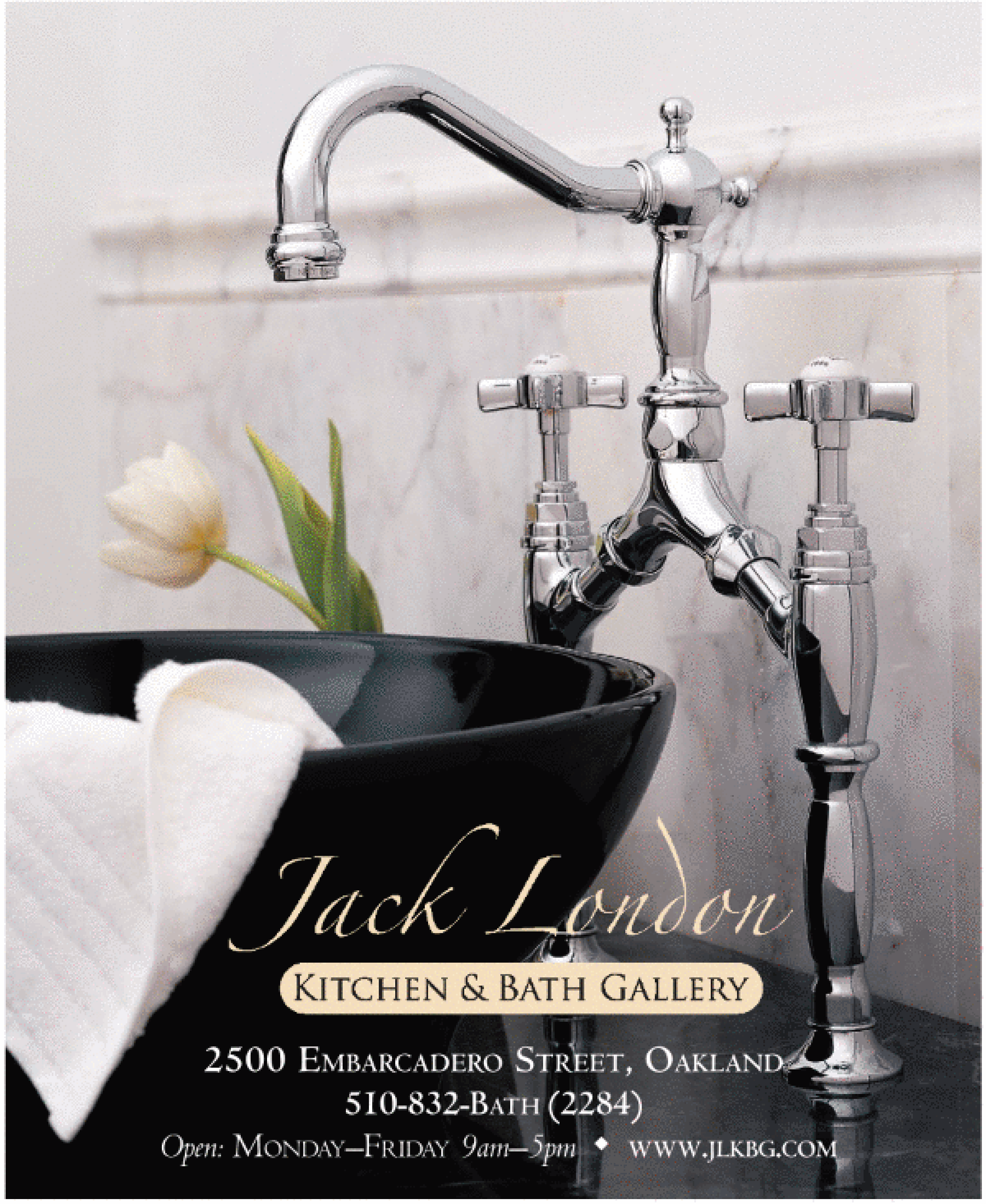
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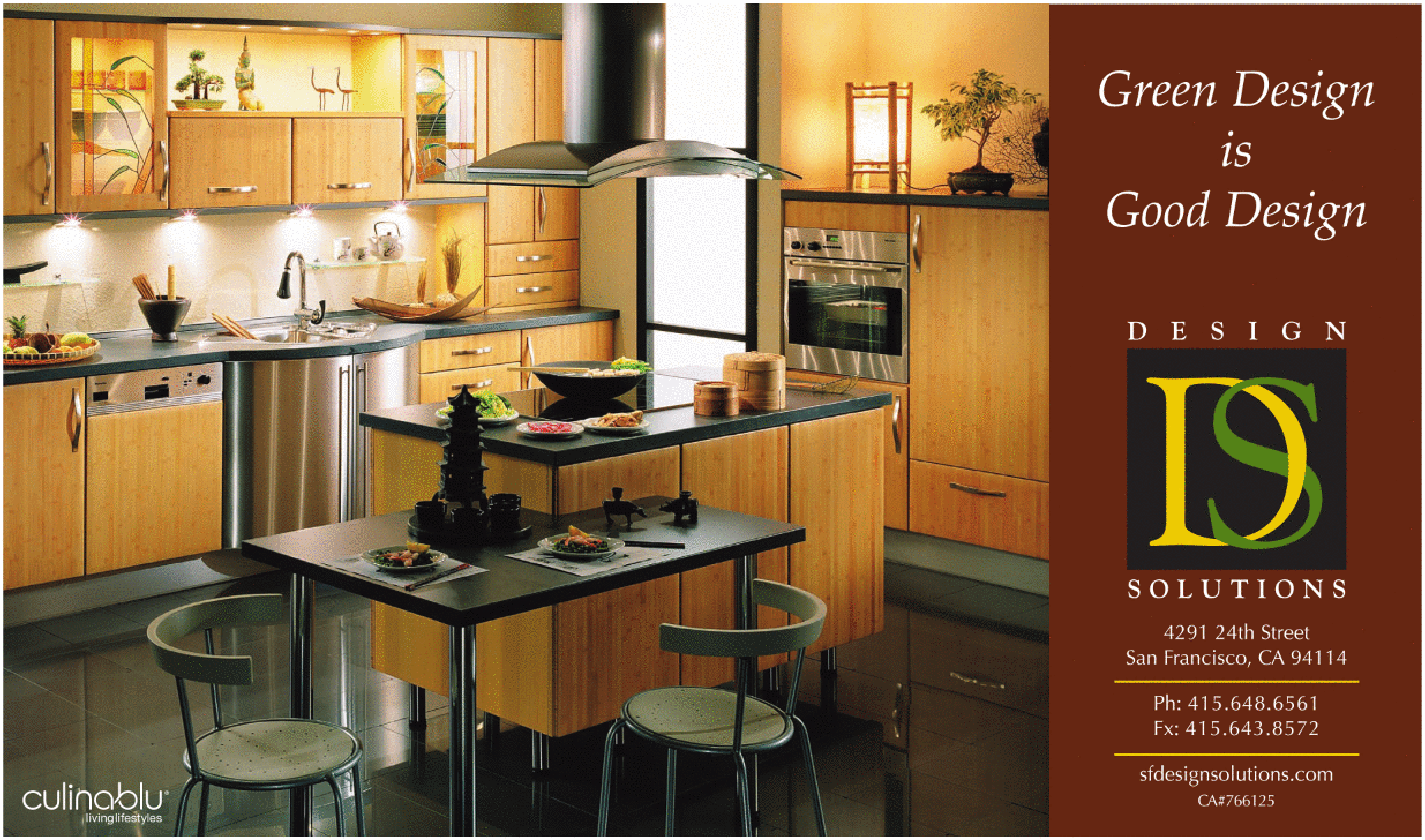
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FAIR PLAY

A SAN FRANCISCO ARTS JOURNALIST REPORTS BACK FROM THE HOTTEST EXHIBITION STATESIDE, ART BASEL MIAMI BEACH. BY TANIA KETENJIAN

"After just one day, I could see that this was not an event to be missed," says the author. TOP: Along Miami's beachfront, Art Positions—a group of 20 up-and-coming galleries—displayed their work in shipping containers. RIGHT: San Francisco gallery Anthony Meier Fine Arts sold Yayoi Kusama's 2006 *Pumpkin* on opening night.

The flight from San Francisco to Miami last December was conspicuously full of art and design types from around the world. I was headed south for the US art scene's preeminent annual exposition, Art Basel Miami Beach. When I arrived, palm trees dotted the blue sky and it was downright balmy. Although I had attended this event a year before, I was amazed once again that this tropical destination was the location for a celebrated art fair.

Launched in 2002 and riding on the prestige of Art Basel in Switzerland—a venerable art-world institution since 1970—ABMB has quickly become a vital addition to the international art scene. Located in the heart of South Beach, Miami's most rollicking neighborhood, the weeklong event comprises lectures from renowned collectors and museum directors, independent film screenings, sound-art exhibits, beachfront pop-up galleries and, of course, endless parties. Sam Keller, the former director of Art Basel and ABMB,

FROM TOP: COURTESY MCH SWISS EXHIBITION (BASEL/ZURICH) LTD. (2); COURTESY OF ANTHONY MEIER FINE ARTS

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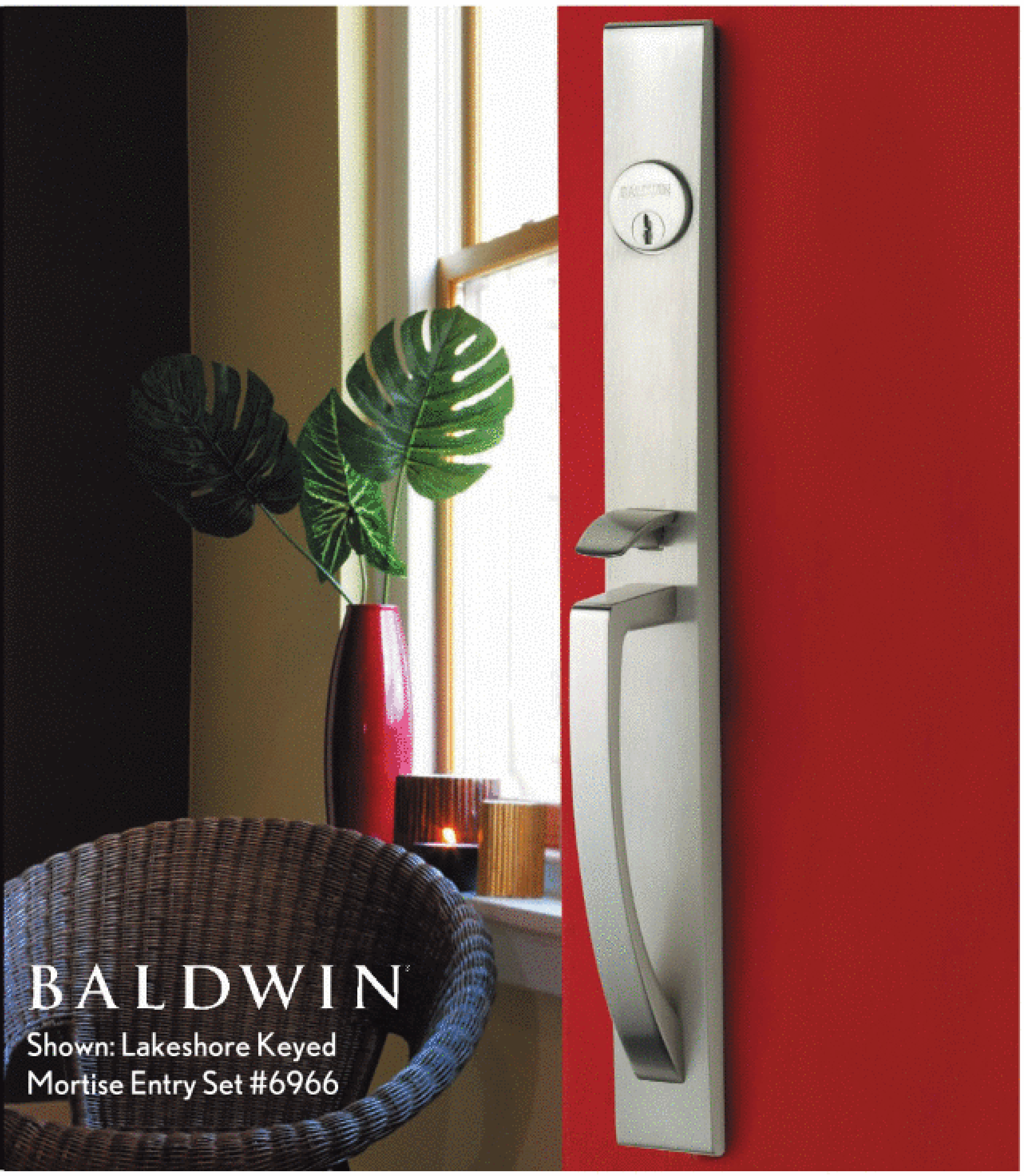

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TOP: Direct from London, Stephen Friedman Gallery displayed large and small canvases. ABOVE: The Paul Kopeikin Gallery from Los Angeles offered such oversize color photographs as Lukas Roth's 2007 *99 Cent Store*. RIGHT: Martin Creed's 2006 neon *Work No. 567: SMALL THINGS* was sold by Zurich-based Hauser & Wirth Gallery.

chose South Beach as the setting because of its emerging cultural identity. He wanted ABMB to play a role in the city's development and it has: Having achieved worldwide acclaim in just five years, the event draws a bigger crowd to the city each winter.

The offices at ABMB are still calculating the numbers for this year's fair but, according to the data, the event brought nearly 43,000 collectors and enthusiasts to view works from more than 200 galleries from 30 countries. More than 2,000 artists were represented, with the price tags on their work reaching into to millions of dollars.

And these statistics don't even account for the 21 satellite fairs, including the Pulse Contemporary Art Fair and design events such as Design Miami and Art Loves Design. The effort put into each location is extraordinary. One such show, NADA—the New Art Dealers Alliance—welcomed guests with hammocks and paper lanterns to watch performance art and music on a temporary stage in North Miami.

Art fairs have become the bread and butter of gallery owners and art dealers. As one gallery owner anonymously confessed, he earned in three days what he would make in six months at his home base in New York. With the world's most esteemed dealers gathered in one place, the old notion of collectors traversing the globe to scout artists and galleries is a fading tradition. This year, ABMB hosted galleries from Turkey, Russia, India, England, France, Brazil and Japan, as well as the United States.

According to Paul Kopeikin, owner of Paul Kopeikin Gallery in Los Angeles, "You can't exaggerate the importance of art fairs." He says, "After the

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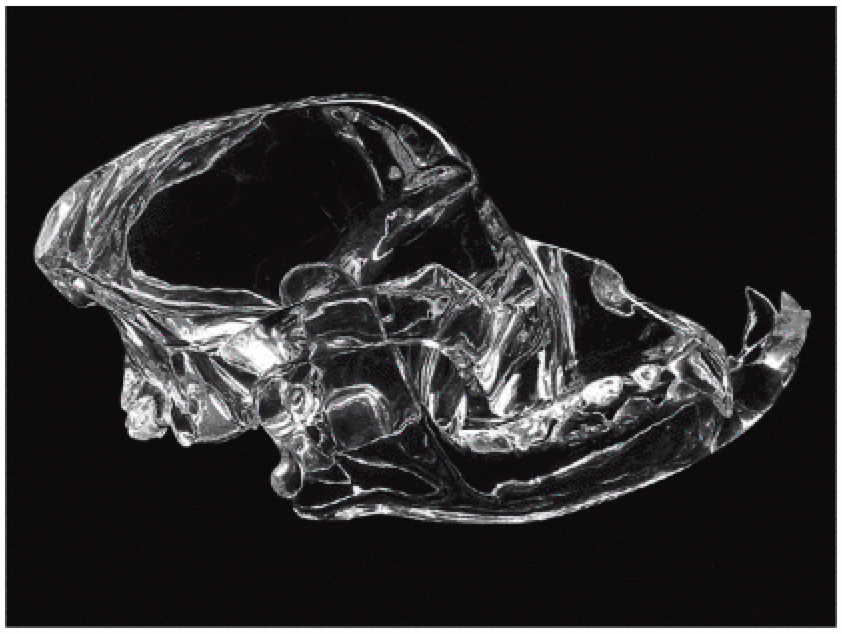

In the main exhibition alone, Art Basel Miami Beach featured works from more than 2,000 artists and 200 galleries worldwide. San Francisco was well represented by the likes of artist Laurel Roth, whose 2007 *Man's Best Friend: English Bulldog* is a hand-carved acrylic skull (right), and John Berggruen Gallery, who brought such paintings as Isca Greenfield-Sanders' 2007 *Red Boat Beach, Julie* (top).

success of the first ABMB in 2002, everyone wanted to be there." Last year, Kopeikin's gallery exhibited at Pulse, a hugely successful show and a strong alternative to the main event. He says, "I love the scene in Miami. You really feel like it's one big party. There's camaraderie among the art dealers, and I love that it's so international and that people are actually buying work."

John Berggruen, of John Berggruen Gallery in San Francisco, has a similar appreciation for the environment at ABMB. "I like the social aspect," he says. "You are on stage the whole time because you never know who will turn the corner."

But what is it like for the artists themselves? ABMB is full of creatives in town to see and be seen, and networking is an obvious draw. San Francisco artists Andy Diaz Hope and Laurel Roth showed this year at Pulse. Roth noted that participating at ABMB "is sort of like making a model airplane and seeing if it can fly. It's such a great chance to find out whether the work you create comes across or whether it only makes sense to you." Hope experiences the event as a "six-day art opening, with all the highs and lows." Both agree that Art Basel Miami Beach is one fair where very few people leave disappointed.

Despite ABMB's reputation for first-rate works, a growing crowd of intelligentsia, aficionados and social denizens alike come for over-the-top parties. Dense with luxury hotels, lush gardens and azure swimming pools, South Beach has a sense of grandeur difficult to match. At night, the resorts host cocktail parties for art fans and jetsetters, who laze about on chaise longues swapping stories about works they have seen and artists they have met.

As Paul Kopeikin says, "ABMB is the most magnificent thing to have happened recently in the art world. It will continue to bring so many people to the scene, and that is good on every level." ■

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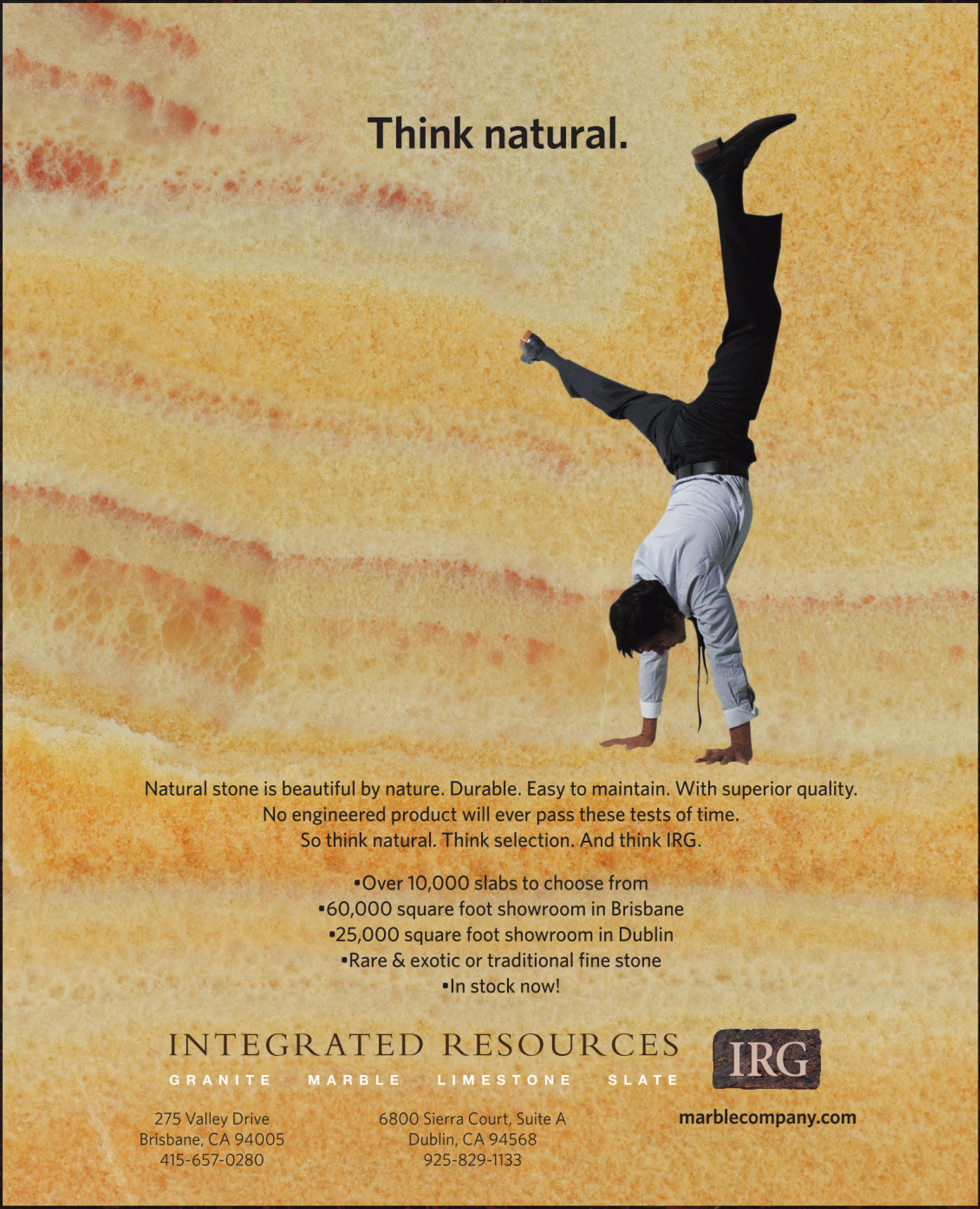
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PRODUCT OF HER ENVIRONMENT

SAN FRANCISCO ARTIST MISAKO INAOKA COMBINES THE ARTIFICIAL AND THE ORGANIC FOR A VISION OF NATURE THAT DEMANDS A SECOND LOOK.

BY **ERIN FEHER**

RIGHT AND BELOW: Inaoka stands amid the figments of her imagination, brought to life at "Biophilia," an exhibit at Root Division gallery in SF; driftwood and plastic toys figure into her latest creatures.

When artist Misako Inaoka was a graduate student at bucolic Mills College in Oakland, she woke up each morning not to the chirping of birds, but to the whirring motors of leaf blowers and pick-up trucks. "I was surrounded by trees and flowers and birds, but I realized that it wasn't really nature. I learned that very few of the plants or birds were native; it was just this highly manipulated environment," says Inaoka, who began to explore the possibilities of her contrived surroundings, imagining the fanciful species that might thrive in such a setting.

Two years later, thanks to Inaoka, an increasing number of art galleries have branches and mushrooms "growing" out of their stark white walls—the perfect perching spot for delicate birds whose heads sprout with spiky green leaves or plump red berries. Inaoka recently installed a 200-square-foot moss ceiling at the Johansson Project Gallery in Oakland.

Inspired by Charles Darwin, Inaoka is creating her own vision of natural selection. "Nature survives in different forms. It is mutating, adjusting and adapting to its new urban setting," says the Kyoto native, who now works out of her San Francisco studio. Surrounded by skyscrapers and freeways, Golden Gate Park seems the perfect location for her next project. As an artist in residence at the de Young Museum's Kimball Gallery, Inaoka will spend the month of March imagining what might live in the trees outside the gallery walls. Museumgoers are invited into the artist's studio to watch her work, ask questions and even participate in her projects. "It will be the perfect place to get inspiration and share it with the public at the same time," says Inaoka. "I hope this will force me to work, think and see my work differently." ◼

PORTRAIT: JENNIFER HALE; ARTWORK: COURTESY OF STEPHEN WIRTZ GALLERY

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A NEW LEAF

AS A BUDDING GARDENER, NICHOLAS THAYER PLANTED THE SEEDS EARLY ON. NOW THE LANDSCAPE DESIGNER IS REAPING HIS REWARDS. BY **CHLOÉ HARRIS**

At age 16, Nicholas Thayer had a lightbulb moment. Seeing his mother's once-beautiful garden in disrepair, he dug in and brought the yard back to life. He says, "I knew then that's what I would do forever." Now 38, the Ukiah-based landscape designer has learned that, like a garden, you must adapt in order to grow.

"I started gardening for gardening's sake. It was water-intensive, with riots of color," Thayer recalls. "As a professional, I've had to consider realistically what a client can maintain—not to mention important environmental concerns."

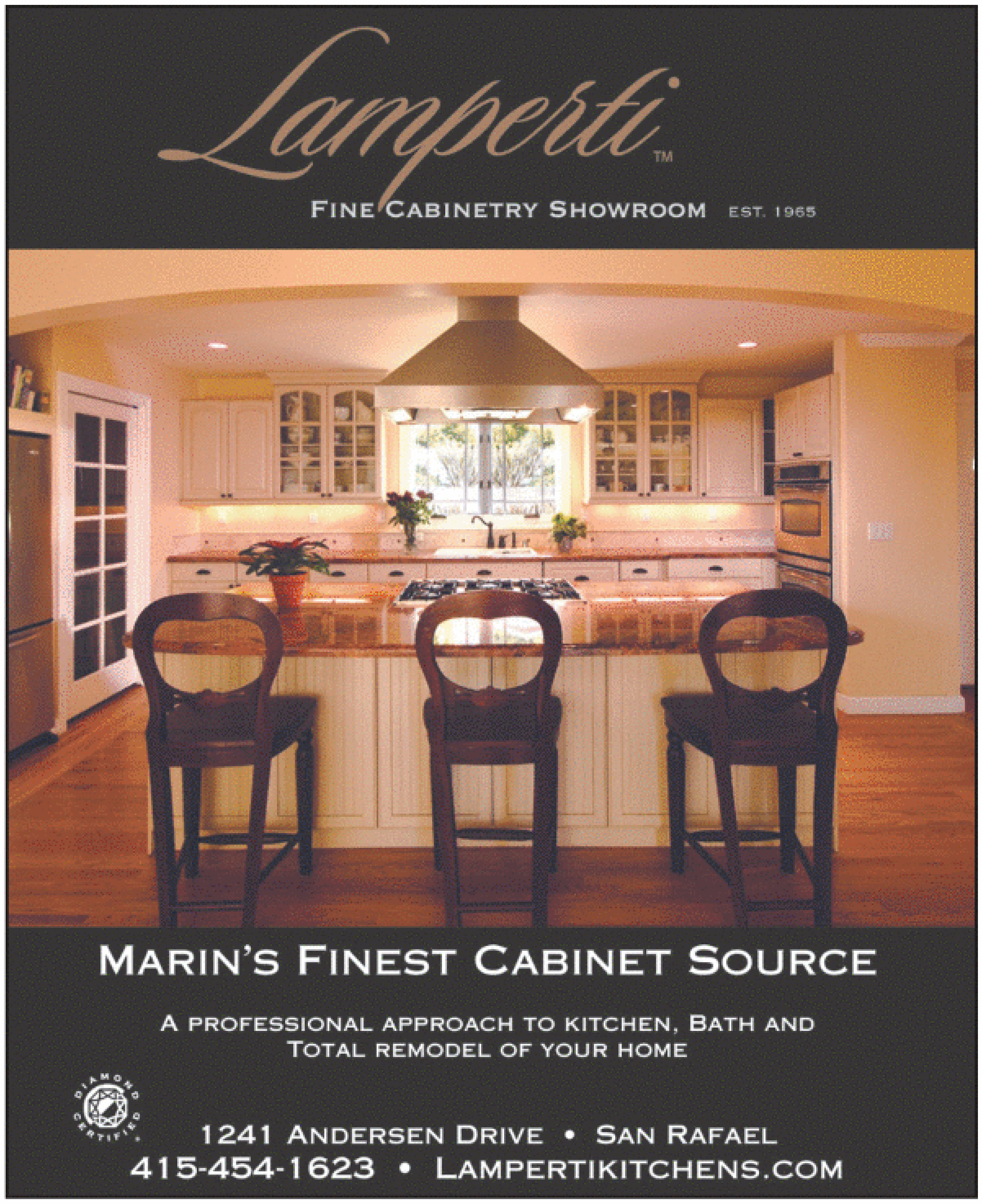
Since launching Late Afternoon Garden Design in 1992, Thayer has put the environment at the heart of his work, concentrating on Bay Area residential gardens that are drought-resistant and respectful of the location's culture and aesthetic. He blends native plants with species from similar climates, and is careful to use recycled and locally sourced containers and decorative materials. His goal: "To design it, plant it and leave it alone." The garden of the future, Thayer says hopefully, will be the garden that retains curb appeal without soaking up gallons of precious water.

Thayer's future is shaping up nicely. Last June, he met Michelle Kaufmann, the Oakland architect heralded for her eco-conscious modular homes. Sharing the same ethos, they teamed up to prove that "green building can be beautiful" with the mkLotus house and garden, which debuted at West Coast Green in San Francisco last fall. The garden was designed to thrive on the home's rainwater-catchment system. The duo is now in cahoots on multiple projects.

Also taking root: a 6,000-square-foot garden for Ukiah's Grace Hudson Museum, in which Thayer will highlight the native plants used by the region's Pomo Indians to craft artistic baskets—examples of which are counted among the museum's most prized collections. ■

ABOVE: When in town from Ukiah, Nicholas Thayer can often be found at the Berkeley Horticultural Nursery. RIGHT AND TOP RIGHT: Mediterranean native plants in the mkLotus garden can easily withstand the San Francisco climate. Thayer used recycled materials, including tumbled ceramic tiles in the garden lounge.

PORTRAIT: JENNIFER HALE; GARDEN: NICHOLAS THAYER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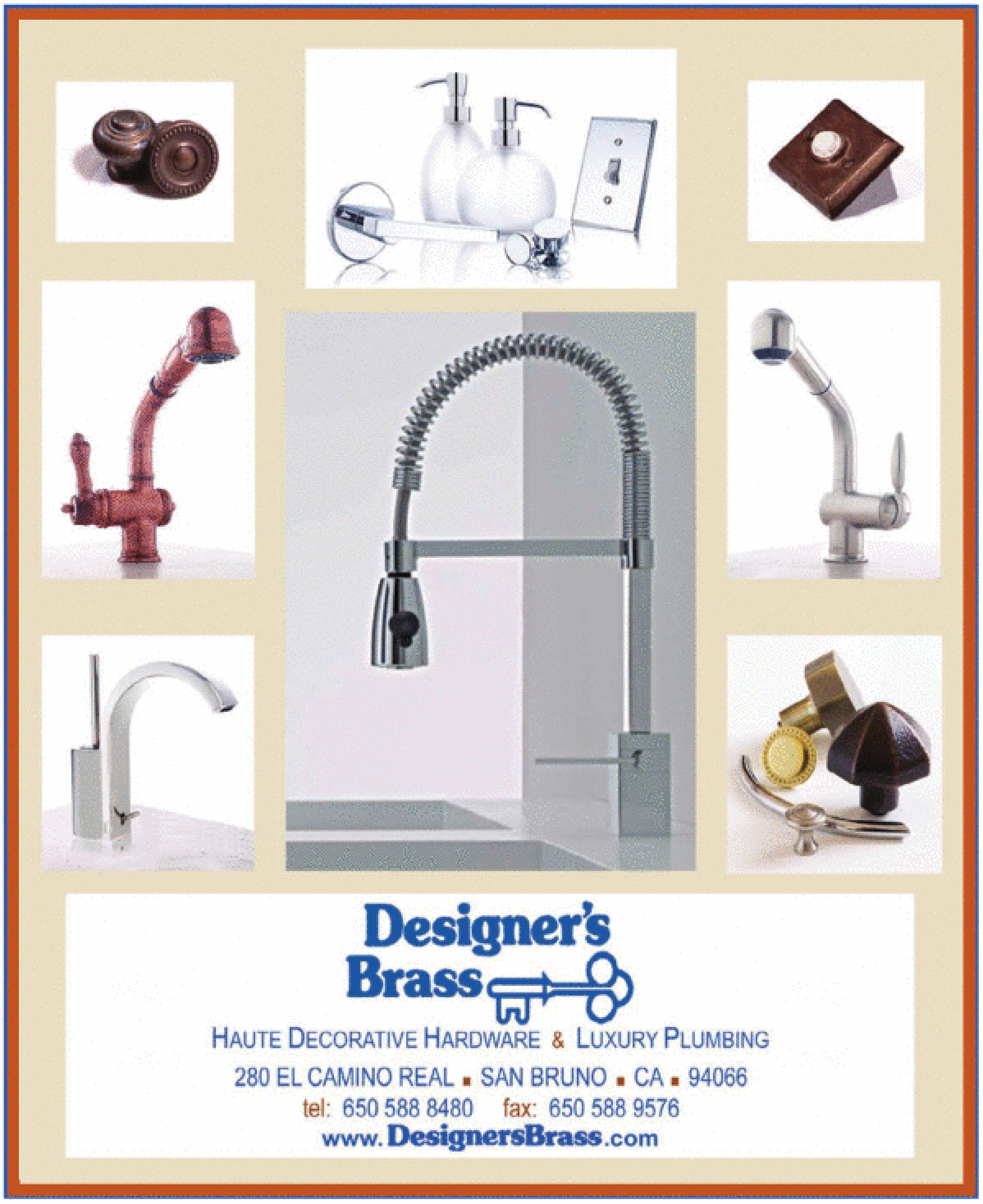
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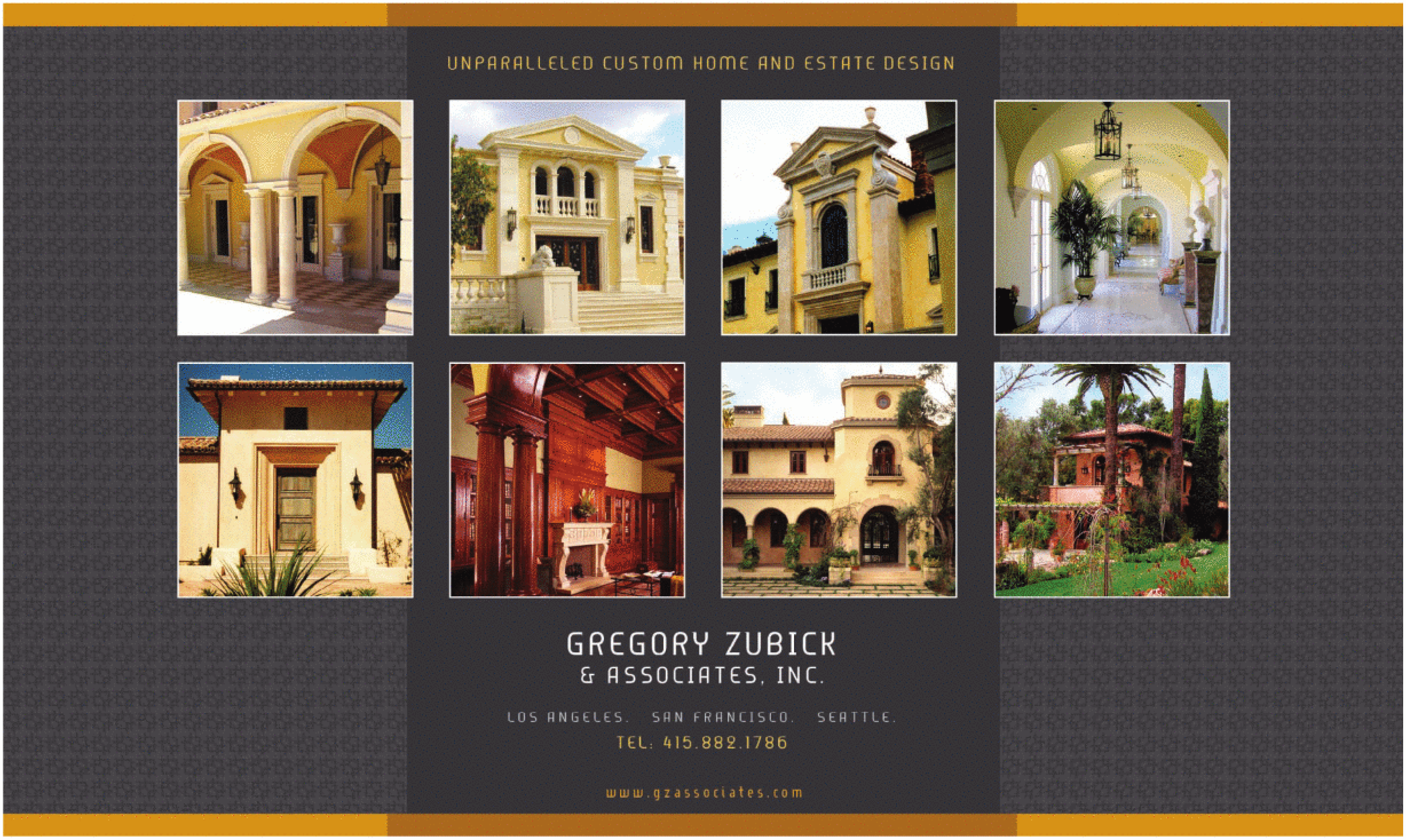
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THE GLAMOROUS LIFE

DEANA BRACKEN AND KAT ROWAN ARE REDEFINING ECO-CHIC WITH THEIR ONLINE OFFERINGS. BY JENNIE NUNN

Chicago natives Kat Rowan and Deana Bracken initially came up with the idea to launch their website, Green With Glamour, last year when they couldn't find eco-friendly fashion-forward clothing and home accessories anywhere. "I didn't see anyone out there doing what we are—providing a one-stop resource for high-end sustainable goods that don't look 'granola'," says Rowan, who handles the technology and business end of the site from Chicago. Bracken, a Los Angeles interior designer, handles all the customer inquiries and scouts new products and vendors.

The duo get together three times a year to brainstorm and to hunt for, "non-hippyish" pieces. Their wares include Regency-style chairs made with low-VOC lacquer and organic cotton upholstery, side tables of recycled aluminum and glass by L.A. design firm Johnston-Ready, recycled leather handbags by Heather Heron and reclaimed-glass pitchers from Portland-based Esque Design. These days, Rowan and Bracken are busy planning their first retail location set to open in Chicago or L.A. by the end of 2009, yet they still manage to send handwritten thank-you notes to their customers. "Now that everyone is tacking on the 'green' label, it's become such a buzzword, and my worst fear is that it will be treated like a trend," says Bracken. "For us, it's a mindful life choice." ■

CLOCKWISE FROM ABOVE: Deana Braken (on the left) and Kat Rowan feel confident in the items they offer on Greenwithglamour.com. Finds include cufflinks made with fossilized ferns, an organic pillow and a tagua nut necklace.

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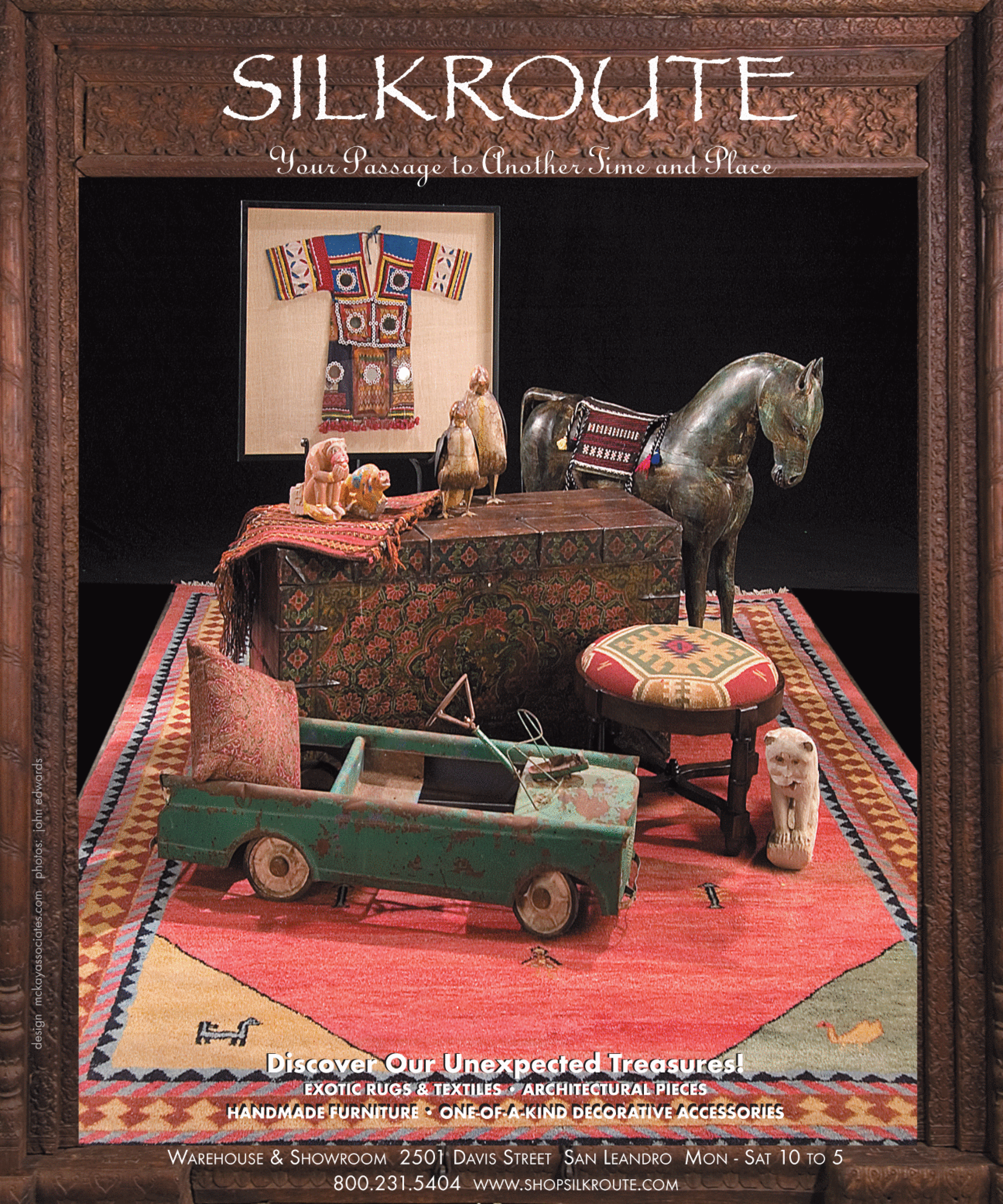
PHOTOGRAPHY BY **JOE FLETCHER**
JANUARY 5, 2008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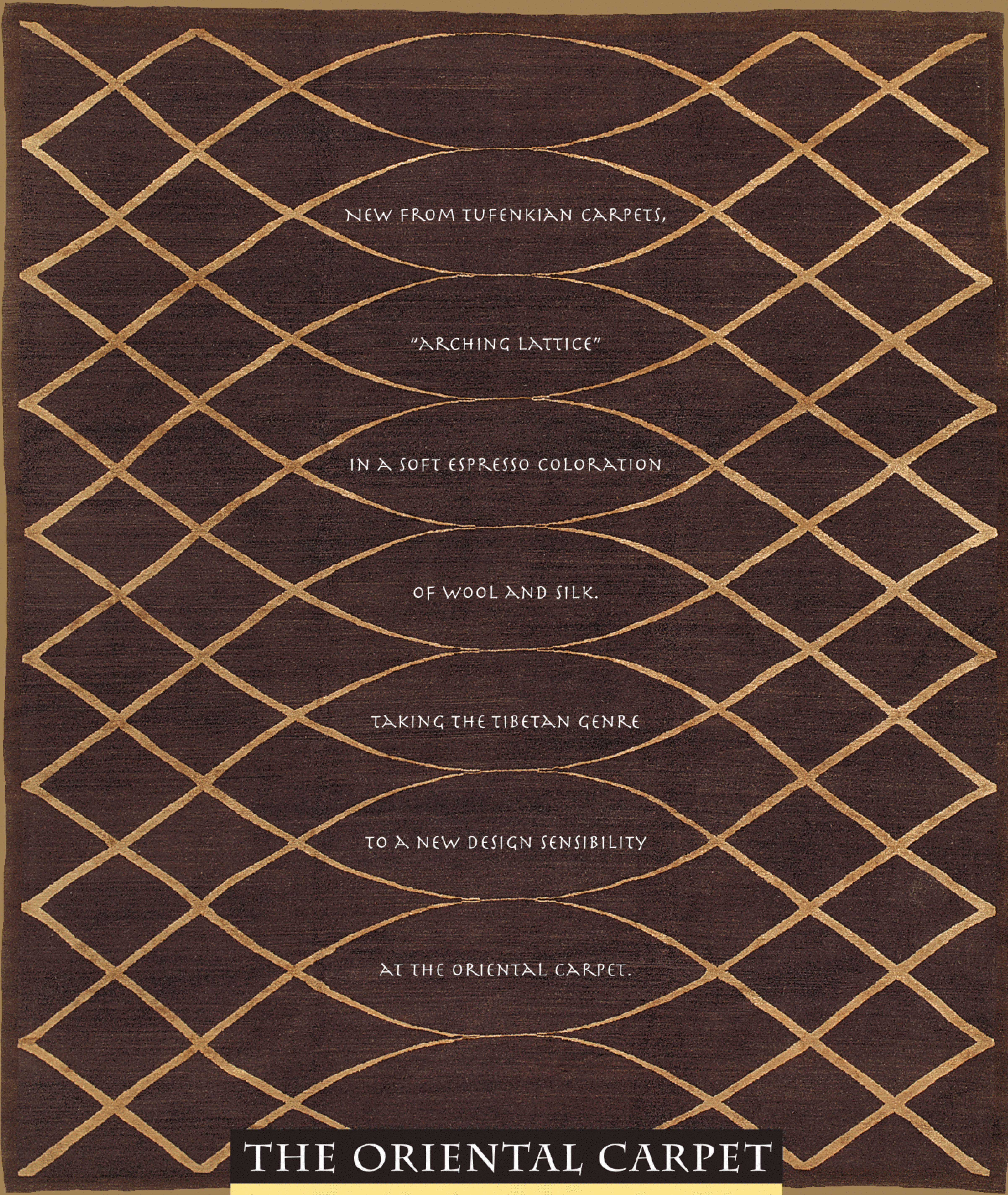

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ART IN RESIDENCE

"We looked at the architecture and volume of the space and knew we wanted to create a clean palette in the living room with minimal furniture and cool hues like blue and charcoal gray," says Gioi Tran.

GIOI TRAN AND VERNON APPLEGATE
APPLEGATE TRAN INTERIORS, SAN FRANCISCO

PHOTOGRAPHY BY CHRISTOPHER STARK

Gioi Tran

Vernon Applegate

When San Francisco interior designers Vernon Applegate and Gioi Tran (co-founders of design firm Applegate Tran) began remodeling the Oakland Hills home of Paula and Johnny Hawthorne, they knew they wanted to highlight the couple's eclectic art collection with a minimal, metropolitan aesthetic. Inspired by the house's exposed aluminum chimney and metal beams, high ceilings and floor-to-ceiling windows, the designers went for an all-out loft atmosphere.

The Hawthornes—who initially discovered Applegate Tran's work while flipping through design magazines—had a clear vision for their 2,600-square-foot home: They wanted a dramatic but simple backdrop for the art they've collected during their travels to Europe, Brazil and Kenya. The team's main challenge was to create the feeling of a larger space with an open floor plan without removing existing walls.

In the living room, the designers replaced one wall with 20-foot-high windows

ABOVE: The sleek yet functional "cook's kitchen" features a stainless steel double convection oven, two sinks and a 60-inch cooktop. LEFT: A breakfast area is defined by basket-weave barstools by Peter Danko.

and added a 20-by-30-foot patio with a wraparound deck. "It was important to bring the outside in as much as possible," says Tran. "We wanted to capture more of the gorgeous views of the Bay and downtown San Francisco, but also make the patio and window wall look as though they had always been there by keeping the same proportions." The designers decided on a palette of warm earth tones in the kitchen and den and cool charcoal gray and deep blue for the living room and dining room. They replaced the living room fireplace's eight-inch-square glossy tiles with charcoal suede

Midnight-blue walls, rust-hued granite and bleached oak cabinets in the kitchen provide a dramatic backdrop for an African art piece.

2008 CH+D AWARD FOR
RESIDENTIAL INTERIOR DESIGN
(LESS THAN 3,000 SQ. FT.)

tiles, and added white oak floors, light gray shag carpeting, some iconic midcentury classics and African wooden sculptures. In the dining room, the pair added 12 pendant lamps from Policelli above a table surrounded by white leather armchairs from Ralph Mays. "I like the artful way the lamps are grouped together, and they tie in well with the urban feel of the space," says Tran.

In keeping with the new industrial aesthetic, the old cabinets in the existing galley kitchen were replaced with bleached vertical-grain oak. Tran and Applegate added a 60-inch cooktop with a stainless steel hood and a breakfast bar with basket-weave barstools by Peter Danko made from sustainably harvested beech. A crimson granite backsplash behind the cooktop and alongside the refrigerator defines the space and creates the illusion of a freestanding cabinet. The walls were painted midnight blue in order to highlight a black plasma TV and a large tribal wall hanging above the sink. "It's definitely a cook's kitchen," says Tran. "It's functional, but it's also really pretty to look at."

ABOVE: The designers added extra living space by converting an existing storage area into a sophisticated den. OPPOSITE: Wooden masks from Africa hang above a classic bergère chair upholstered in pony hair.

The designers' most dramatic transformation was that of a 500-square-foot storage space—which contained a laundry room adjacent to the kitchen—into a den with a sitting area, gas fireplace and powder room. "It's perfect for entertaining, because when the Hawthornes are preparing a meal, guests can retreat to the den but still feel visually connected through the French doors," says Tran, who placed the couple's African masks and a vintage armchair upholstered in pony hair (a find from the Alameda flea market) next to the fireplace. "The kitchen really takes center stage." *—Jennie Nunn*

2008 CH+D AWARD FOR

RESIDENTIAL INTERIOR DESIGN

(MORE THAN 3,000 SQ. FT.)

JAY JEFFERS
JEFFERS DESIGN GROUP, SAN FRANCISCO

Jay Jeffers

"This is not an over-the-top color story," says Jay Jeffers, a San Francisco designer with a reputation for creating vivid palettes. "It is about warmth and light, and about finding a balance between the house's grand scale and its country locale. This home wanted to be soft."

The 5,000-square-foot residence in the Sonoma hills is the getaway of Holly and Karl Peterson, a San Francisco couple who purchased the decade-old home just over a year ago with a growing family in mind. Like its venerable Wine Country surroundings, the house is majestic: Sunlight floods its lofty interior through expansive windows in nearly every room, shining off the polished oak floors. The towering archways are capped with regal moldings, which were beefed up from the "puny" originals to match the structure's dramatic proportions.

"We wanted to pay respect to the architecture and maintain some formality, but also keep in mind that

ABOVE: In the living room, a rustic clock face offsets more traditional furniture, including an 18th-century tray table. Jeffers custom-designed the persimmon hair-on-hide ottoman. RIGHT: A mix of vibrant patterns an hues makes the family room a casual spot for entertaining.

PHOTOGRAPHY BY MATTHEW MILLMAN

PURE STYLE

it's still a country house," Jeffers says. A playful palette tones things down: Fresh persimmon and zesty green, accented by sunny yellow and juicy plum, recollect the vineyards of Sonoma. Rustic elements, such as an enormous iron clock face in the living room, combine with an animal motif throughout—offsetting the traditional furnishings and reminding visitors that this is meant to be a retreat.

Along with Jeffers Design Group Senior Designer Kelly Hohla, Jeffers planned each room with relaxation in mind. Beyond the spacious entry foyer, an elegant parlor-style living room invites guests with plush armchairs and a couple of Ironies sofas arranged in two bright seating areas. A number of vintage pieces—including an 18th-century tray table and a pair of 1930s Murano glass lamps—lend an air of history and refinement, while a mix of subtle graphic patterns and a custom hair-on-hide ottoman maintain the room's sense of humor. The home was also designed to be kid-friendly—with durable fabrics, carpets and patterned upholstery that will help to mask stains.

ABOVE LEFT: A twisted copper pendant with exposed bulbs adds modern drama to the dining room. ABOVE RIGHT: In the kitchen, Jeffers glazed the original dark cherry cabinets for a lighter look and added a mosaic tile backsplash.

In the family room, antique wing chairs with hand-painted upholstery and an extra-deep sofa—designed to accommodate Karl's six-foot-four frame—are cozy and chic. Another custom ottoman doubles as a game-playing surface and coffee table. Flanking the sofa are a pair of rare 1920s carved-wood swan tables, manufactured by Grossfeld House and found at Benjamin Storck in San Francisco. A ceramic swan vase perches gracefully atop one of the thick glass tabletops. In keeping with the animal theme, a whimsical rooster sculpture watches over a built-in bookcase, which acts as a niche for a flat-screen TV that emerges from the ceiling at the push of a button. No other artwork is necessary in this room: Picture windows frame a 180-degree view of vineyards and San Pablo Bay.

An airy floor plan emphasizes that this home was built for entertaining. The family room is open to the kitchen, where a few custom touches make for a simple, functional space. "It felt too much like a city kitchen," says Jeffers of the original dark cherry cabinets, which were lightened to match the floors. The existing

"We really played with wallpaper in this house," says Jeffers, who used it to add texture and pattern. In the dining room, a branch motif from Cole & Son riffs on the home's country theme, while 18th-century gilded mirrors add glamour.

island's granite surface was replaced with a new slab of Carrara marble, and a leafy mosaic tile backsplash is casual without feeling too country. The room's crowning feature is a carved-wood deer-head chandelier that Jeffers rescued from Heather & Company in San Francisco and then completely restored. "It was pretty much crumbling when we found it," the designer recalls. "The client wasn't sure about it, and it was kind of a hard sell, but I think it was worth it."

In the adjacent dining room, another light fixture steals the show. Created by Fairfax artist Carl Dern, "Night Fishing" is a pendant of twisted copper rods with dangling white-citrine crystals and bare bulbs hanging from exposed wires. A counterpoint to the room's more traditional furniture, the piece spans most of the length of the carved-oak dining table and provides a romantic dinnertime ambience for

RIGHT: A midcentury stainless steel desk and a still life painting, found at Lost Art Salon in San Francisco, lend a vintage vibe to the guest room. BELOW: Graphic wallpaper and green polka-dot headboards are youthful elements in the kids' bedroom.

Wine and chocolate accents are a chic contrast to quiet lavender walls in the master bedroom. Above the fireplace, "Kudu," a digital print by photographer Robert Stivers, provides color and graphic pop.

2008 CH+D AWARD FOR
RESIDENTIAL INTERIOR DESIGN
(MORE THAN 3,000 SQ. FT.)

guests seated in slipcovered chairs. An 18th-century cabinet from the Lorraine region of France prominently displays Holly's china, while a pair of gilded mirrors add Old World charm.

"Too many slick, new things would have felt too perfect for the country, but we also could have gone really crazy with the rustic elements," says Jeffers. "With proper editing, we found a balance that feels both luxurious and livable." Evidence of this harmony can be found in the master bedroom, where oversize windows look out onto rolling vineyards, and pale lavender walls create an ethereal grown-up haven. Opposite an imported French limestone fireplace, the dreamy bed features a vintage metal-framed headboard with floral upholstery. On either side of the bed, mirrored Art Deco nightstands are topped with matching alabaster lamps. Rich chocolate and deep wine accents in the drapes and a pair of comfy armchairs bring energy to the space.

OPPOSITE: In Karl's office, a handcrafted walnut desk with leather insets from French designer Helene Aumont reflects his contemporary aesthetic. ABOVE: In the living room, shades of persimmon and green are a fresh twist on the colors of Sonoma.

Downstairs, the children's room and guest bedroom get far less light, a problem Jeffers solved with a bold palette. In the kids' room, tall headboards are upholstered in green polka-dot fabric and the walls are covered in cream-and-plum wallpaper from Cole & Son. The guest bedroom got the citrus treatment: The walls, bed, drapes and chairs are splashed with yellow, while a vintage stainless steel desk and 19th-century Italian wood side table keep it all grounded.

The relaxed mood continues outside, where a swimming pool and barbecue pit are ready for family gatherings. Painted with blue and white stripes, the lighthearted pool house resembles a tent. A large sectional with throw pillows, all covered in Lulu DK outdoor fabric, provides a flexible retreat from the sun. "Karl has modern taste, while Holly is more traditional," Jeffers notes. "I had to keep this in mind, but still make the house reflect its location. Sonoma is all about barbecues and flip flops." —*Chloé Harris*

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RESIDENTIAL ARCHITECTURE
(LESS THAN 3,000 SQ. FT.)

THE GOOD NEIGHBOR

NEAL SCHWARTZ
SCHWARTZ AND ARCHITECTURE, SAN FRANCISCO

Neal Schwartz

As with many densely developed urban neighborhoods, adding on to a home in San Francisco's Potrero Hill usually means building up. So when a young couple came to Neal Schwartz of Schwartz and Architecture looking for ways to expand their 1935 home, Schwartz started by surveying nearby homes of the same period that had been renovated. He observed that most of the houses featured third-floor additions that were tacked on with seemingly no thoughts about maintaining a local vernacular or preserving the views of neighboring homes.

The clients' top priority was a new, "light and airy" master bedroom that would take advantage of the site's 360-degree views. Schwartz's goal was to give the clients what they wanted while respecting the existing structure. "That was the challenging part of this project," says Schwartz, whose architectural office is also located in Potrero Hill. "We were

Schwartz added a third-floor master suite to a Potrero Hill house, wrapping the addition in gray-painted custom wood cladding that visually connects to the house's horizontal siding.

PHOTOGRAPHY BY MATTHEW MILLMAN

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RESIDENTIAL ARCHITECTURE
(LESS THAN 3,000 SQ. FT.)

Walls of windows in the third-floor addition were intended to make the most of natural light and city views. The staircase, which leads from the entryway to the master bedroom, is framed with glass-backed cubbies that won't obstruct daylight.

trying to make the house and the addition feel like a unified composition without restricting ourselves to the original style."

Schwartz started by topping the house with a glass box–like addition that is set back from the facade so that the structure looks almost unchanged from the street. The materials for the new, modern master suite complement the existing palette: Customized wood siding used for the exterior and interior walls refers to the house's original horizontal siding. Various shades of gray were selected for the exterior and, in a nod to the trim on the original bay windows, white framing surrounds the expanses of glass.

"We added a lot of windows, with a desire to give a real sense of lightness to the place," Schwartz says. "We wanted the sensation that the room was floating." Schwartz's next concern was choosing the best location for a staircase to access the third floor. The way he saw it, they had only two options: Extend the original staircase at the entry or tuck a new set of stairs off the kitchen at the back of the house. Schwartz saw

ABOVE: The new staircase leads directly into the master bedroom, which is filled with natural light from almost every direction. RIGHT: In one of the bedroom niches, a built-in desk and shelves serve as a compact home office.

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(LESS THAN 3,000 SQ. FT.)

an opportunity in the first option to lighten up the otherwise dark entryway and an expanded staircase now leads from the front door up to the dining and living rooms and on to the new master suite.

"The staircase and windows at the top of the stairs created this huge skylight for the lower floor. It entirely transformed the feeling of the original spaces," says Schwartz, who also extended the staircase's curved-steel handrail all the way down to the front door. The effect of the new details on the existing space is what turned a standard addition into an exceptional remodel.

"It helps to integrate the new and the old in these types of renovation projects," says Schwartz, who is currently at work on other third-floor additions throughout San Francisco (as well as a new five-bedroom home in Marin). "Even though there is a stylistic shift on the inside—from a more traditional space to something more modern—I don't think it's jarring at any point. One of our main goals is for our clients not to even notice the changes. I just want them to find themselves in the new space and be happy about it." *—Emerald Reilly*

LEFT: A central wall of American walnut cabinetry conceals two large walk-in closets. BELOW LEFT: In the master bath, a medicine cabinet made from an off-the-rack kitchen pantry system and translucent glass doubles as a bathroom door. BELOW: Green tiles complement slate gray surfaces.

Because the addition was set back from the front of the house, there was enough room for a street-facing deck off the master bedroom. Schwartz disguised the entrance by extending the horizontal siding over the door.

2008 CH+D AWARD FOR
RESIDENTIAL ARCHITECTURE
(MORE THAN 3,000 SQ. FT.)

THE LIGHT HOUSE

PHOTOGRAPHY BY MATTHEW MILLMAN

CATHI HOUSE
HOUSE + HOUSE ARCHITECTS, SAN FRANCISCO

Cathi House

You know that a new home is a perfect fit when it's filled with familiar details. Cathi and Steven House of House + House Architects say that they can spend years getting to know a client, discovering such nuances along the way as one woman's affection for the shade of lime green that lines her favorite pair of shoes. In the case of that particular client, the hue now accents a staircase wall in her new hillside home in Marin County. "That shoe sat on my desk for a year and a half until it came time to choose the colors and materials," says Cathi of the 3,500-square-foot residence.

Faced with a complex site—a triangular plot of land, steeply graded and split by a creek lined with boulders and mature trees—Cathi opted for a rectangular footprint for the home, as narrow as possible from front to back. The two-story structure is set at an angle along the hill, allowing light and views to permeate the rooms through Cathi's signature fenestration designs. "I believe that if eyes are the windows to the soul of a person, then windows are the eyes to the soul of a home," she says. Most of the

LEFT: Cathi's distinctive window designs punctuate the simple geometry of the home. ABOVE: Responding to the sloped site, Cathi set the house into the hill, creating an outdoor space off the rear of the second level.

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(MORE THAN 3,000 SQ. FT.)

LEFT: To play with light and shadows, Cathi used skylights and windows in a variety of shapes. BELOW: An open floor plan fosters a connection between the main living spaces on the second level. In the hallway, a painting by Alex Couwenberg is perfectly illuminated.

rooms sit along the broad side of the house, looking out on what could have been the same view had Cathi not treated each window like a work of art—each with a unique shape, angle, thickness and framing. The family room has views both up and down the hillside: One large window captures everything from earth to sky, while another smaller window frames a horizontal slice of green terrain. "It is critical to invite the client to rediscover the view so that it remains a surprise everyday," Cathi says.

The top floor comprises the main entry, living room, dining room, kitchen and master suite, and offers expansive views of Mount Tamalpais and the surrounding hillsides. A courtyard garden and deck haloed in perforated steel railings sit just beyond the living room's glass doors. A series of skylights choreograph the sun's rays, changing the play of light and shadow throughout the day and seasons. The lower level contains three bedrooms, a family room and a study.

On the home's exterior, cedar siding and light gray and charcoal stucco complement each other and the surrounding environment. "We collected bits and pieces from the site as we designed the house—grass, bark, seeds, leaves, dirt and rocks," says Cathi. "Then as we started to think about materials and colors, we spilled these samples out onto our conference table and began mixing in samples from our library of materials until we found a palette that worked."

In the living room, interior designer Jay Jeffers complemented a Gary Ruddell painting with boldly upholstered Michael Berman chairs.

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(MORE THAN 3,000 SQ. FT.)

"I believe that if eyes are the windows to the soul of a person, then windows are the eyes to the soul of a home."

The patterns within the anigre cabinets and granite countertops directly refer to the lush mountains' organic forms. A table custom-designed by Jeffers is surrounded with vintage chairs.

A pair of Cellula chandeliers from Design Within Reach adds elegance to the strong geometry of the dining room, which is framed with windows.

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RESIDENTIAL ARCHITECTURE
(MORE THAN 3,000 SQ. FT.)

In the master bath, a feeling of lightness and translucency is emphasized with his-and-hers floating vanities, anigre-framed mirrors and colorful, light-refracting glass vases.

While the site's rolling landscape presented a challenge, it was also inspiring. When they started the project, Cathi and Steven were just back from the Mediterranean, where they have spent years researching and photographing the region's unique architecture—hilltop towns in central Italy, seaside villages on the rocky Dalmatian Coast and traditional homes in the Andalusian region of Spain—for their latest book, *Mediterranean Villages*. The architects' affinity for picturesque journeys, combined with an appreciation for the secluded location of the house, is reflected in the long approach to the home's front door. As the scenery changes from wide thoroughfares to local streets to country roads, an entry gate opens to a private drive winding up to the house. "The garage is pulled away from the home so that the journey continues in the walk to the house," says Cathi. A walkway leads through a garden to the front door while a graceful concrete stairway descends beneath the house to the pool. "On a steep site like this, there is the possibility for sculpture that can become a celebration of movement," says Cathi.

Cathi feels that the success of the design represents not only the client and the architects, but also the connection that was forged along the way. "Through the process, we developed a wonderful relationship that endures even now," says Cathi. "Together, Steven and I discovered important details about the homeowners and how we might be able to touch their souls in the process of creating their home." *—Erin Feher*

The master bath embraces the outdoors with expansive walls of glass, red cedar beams and slate-tiled floors that continue out onto an intimate, walled-off section of the deck.

2008 CH+D AWARD FOR
SHOWCASE HOUSE DESIGN

BLUE CRUSH

Kendall Wilkinson

KENDALL WILKINSON
KENDALL WILKINSON DESIGN,
SAN FRANCISCO

Kendall Wilkinson is the first to admit that the master bedroom she designed for the 2007 San Francisco Decorator Showcase wasn't for everyone. But the interior designer wasn't interested in presenting a safe palette; instead, she wanted to offer a contrast to the 1920s Italian Renaissance–style mansion in Pacific Heights.

In a move inspired partly by a fictional muse whom Wilkinson describes as "a young, jet-setting woman with a passion for fashion," and partly by the room's views of San Francisco Bay and the Golden Gate Bridge, the designer painted the walls and moldings a vibrant teal blue. For drama, she then added bright orange accents, including custom-designed draperies in Shears & Window's China Seas toile fabric and framed photographs by Mark Shaw of 1950s fashion models with citrus-hued lips and wind-whipped head scarves.

PHOTOGRAPHY BY DAVID DUNCAN LIVINGSTON

"With showcase rooms, it's easy to design a bedroom that's perfectly beautiful and lovely, but I wanted to do something risky," says Wilkinson, whose vision incorporated a striking convergence of modern and traditional furnishings. A Louis XVI armchair and ottoman feel contemporary upholstered in chic white patent leather, while a baroque Lucite headboard is a subtle foil to a more serious 18th-century bombé chest. A gilded rococo mirror lends gravitas to the room's main attraction: a delicate tree mural painted by San Francisco artist Shirley Robinson and inspired by historic de Gournay wallpaper.

In the adjacent dressing room, Wilkinson concealed a badly neglected tile floor with chocolate-brown sisal carpet and disguised additional storage space beneath the vanity with feminine blue damask. A whimsical turquoise Venetian plaster ceiling offsets the simple floor covering and draws the eye upward toward delightful details such as a twinkling crystal chandelier.

"I've heard everything from 'Unbelievable!' to 'What was she thinking?'" Wilkinson says about the project. "Could anyone actually live in a room like this? I don't know—I think you'd have to be a nonconformist." *—Leilani Labong*

ALL THAT GLITTERS

SUSAN WAGNER
SUSAN WAGNER DESIGNS, SANTA CRUZ

Santa Cruz artist Susan Wagner is known for her art glass and sculptural metal furnishings, but her signature materials are hardly set in stone. When she met Mark Lesnick of Mark Concrete, Wagner was inspired to create her latest masterpiece—metallic concrete tiles.

As Lesnick set one of Wagner's sculptures—a large bronze bas-relief—into a concrete fountain, the artist told him that she wanted a way to get the look of bronze without the cost associated with metals. "He started telling me about the possibilities of concrete," recalls Wagner. After weeks of tinkering with different formulas and methods, Wagner and Lesnick began production on their first line of shimmering concrete tiles. Using a stone wheel, Wagner engraves her designs into a glass protoype, which is then used to create a reusable mold for the integrally colored material. "The result is a saturated, lush coloration that is similar to stained glass," says Wagner. The tiles are part of an exhibit at the San Francisco Museum of Craft and Design through April 27. *—Erin Feher*

Trendy metal tiles can be expensive to produce. Santa Cruz artist Susan Wagner collaborated with Mark Lesnick to create concrete tiles that have the shimmer and rich coloration of bronze.

STEFANIE MICHEJDA

2008 CH+D AWARD FOR
ECO-FRIENDLY PRODUCT DESIGN

A BRIGHT IDEA

DENIECE DUSCHEONE
S.K.I.N., SAN DIEGO

Deniece Duscheone

Deniece Duscheone of S.K.I.N., an interior design and architecture firm in San Diego, has always been a proponent of using LED lights. But while it was easy for Duscheone to choose LED designs in exterior lighting, she had a hard time finding attractive interior options incorporating this long-lasting, environmentally friendly technology.

"People tend to think LEDs are not going to be as bright or look as nice as standard bulbs," says Duscheone. "But they actually produce the same light with far less energy, and they can last up to 10 years." Duscheone set about proving the critics wrong by creating her own LED light fixtures, which she used both outside and inside San Diego's US Grant hotel when she executed its remodel last year. The Flur—a graceful, tiered chandelier of crystal and recycled aluminum that the architect and designer used to illuminate the suites—eventually inspired an entire lighting collection called Eden. "The Flur introduced a feminine element into the very structured and masculine hotel," says Duscheone.

The historic US Grant's elegant new look has definitely helped Duscheone state her case about LED lighting. "Everyone was so skeptical about LEDs, and I feel like a lot of people doubted us. But we got a call a few weeks ago from the City of San Diego, and they want to light the entire Coronado Bridge with LEDs." Case closed. —*Erin Feher*

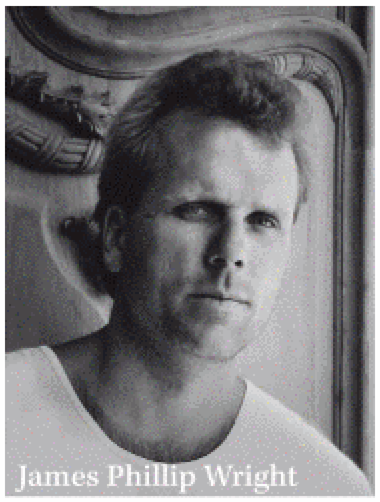
LEED-accredited architect and designer Deniece Duscheone created the LED-illuminated Flur chandelier for the US Grant hotel. A trio of her pendants—which can be customized with white, red, blue, green or yellow lights—hangs in the hotel's Presidential Suite.

FROM TOP: EDWARD DUARTE; DENIECE DUSCHEONE

2008 CH+D AWARD FOR
ECO-FRIENDLY ARCHITECTURE

LOT TWIST

JAMES PHILLIP WRIGHT
JAMES PHILLIP WRIGHT ARCHITECTS, LAFAYETTE


James Phillip Wright

It isn't easy being green. While environmental concerns are a priority now more than ever, sustainable building practices can still be more complicated and expensive than traditional methods. But with talk of government-imposed construction guidelines—such as San Francisco's proposed recommendations for greening private and commercial new projects—builders are getting in line to meet the demands of today's eco-conscious era.

Architect James Phillip Wright, previously known for extravagant Beverly Hills mansions and luxurious Malibu bungalows, made the leap into green design with two homes on adjacent lots in Potrero Hill. "All these sustainable products and building materials feel like a new palette for my canvas," says Wright. To efficiently utilize the L-shaped property—formerly the site of one 1,100-square-foot house built in the 1930s and an empty, landlocked area behind it—Wright used eco-friendly materials to build two new homes.

PHOTOGRAPHY BY ANTHONY PERES

While details such as vertical design, bay windows and a second-story entry take cues from historic San Francisco row houses, Wright looks to the future with environmentally friendly materials.

LEFT: Gracious windows in both houses provide unobstructed views of Marin, Twin Peaks and the Golden Gate Bridge. ABOVE: The glass-walled open staircase acts as a light shaft, carrying natural light throughout the home's three levels.

Also a licensed contractor, Wright's philosophy for the project was "to solve the seemingly unsolvable, beautifully." The biggest challenges—an awkward lot with proximity to a noisy freeway—were mostly geographical. "But these problems provided the perfect catalyst for two modern home designs," Wright says. On the street-front side of the lot, Wright built a 2,100 square-foot, four-story home. A landscaped path extends along a copper-painted curving wall to a 2,400-square-foot three-story house at the rear of the property. An underground garage runs the length of the property and is accessible from both houses.

The street-facing structure is tall and narrow, with bay windows that reference a traditional San Francisco row house and are trimmed with Trex, a reclaimed wood-and-plastic composite. Clad with panels of Parklex, a nontoxic sustainable wood composite, the facade is resistant to damage from UV rays, weather and termites. The exterior cladding is set three-quarters of an inch away from the structural walls, creating a rain screen and

a ventilation system that helps naturally regulate the temperature inside the home. The new face of the house was designed to last with virtually no maintenance.

Inside, the exposed beams, as well as the staircases and trims, were constructed with engineered lumber, a product created from mill waste that is four times more durable than wood. Accustomed to traditional woods such as cherry, mahogany and walnut, Wright admits he was a little nervous to see the final result. "But the engineered lumber had an exotic, striped look similar to zebrawood," he says. The owners eventually chose a zebrawood table for the dining room to complement the materials he used for the home.

The rear house is quiet, spacious and more modern. At 2,400 square feet, Wright sought to minimize the footprint of the home by building it into the hillside so as not to impose on the neighbors. Brightly painted carmine red, the contemporary house also utilizes recycled, engineered lumber in its base trims. Glass half-walls act as a banister for the open staircase and refract natural light throughout the home's three levels.

Starting at the street, a "living wall"—framed in stainless steel and filled with soil and lava rock—runs up to the front door of the first home and stretches alongside the path on the side of the property leading to the residence in back. Between the two homes, a waterfall and terraced water garden, constructed of ipe, a sustainable tropical hardwood, is planted with drought-tolerant trees and bamboo and is a lush common ground. Wright says, "I wanted to make this hidden space a celebration of landscape."

"I was so excited to have the chance to immerse myself in a project like this," says Wright, who is currently working on a home in Carmel Valley that features passive solar heating and a curvilinear design that integrates the property with its landscape, making it appear as though the land has grown in around it. After familiarizing himself with a host of green building techniques for his inaugural eco-friendly project, Wright now whole-heartedly advocates working with nature rather than resisting its influence. Clearly, the challenges that once felt like constraints have become beacons of the finished site. —*Melissa Alvarado*

OPPOSITE: Both houses take advantage of natural light. Only the sublevel garage requires artificial lighting during the day. CLOCKWISE FROM ABOVE: Panoramic views can be enjoyed from most every room; a shared garden between the two homes features a contemporary waterfall and drought-resistant greenery, including bamboo, which requires little water and thrives in the local climate; the terraced water garden was built with sustainable ipe wood.

2008 CH+D AWARD FOR
COMMERCIAL DESIGN

SPACE CRAFT

MARK HORTON AND DANIEL MASON
MARK HORTON/ARCHITECTURE, SAN FRANCISCO
In Collaboration with Bentel & Bentel Architects/Planners AIA

PHOTOGRAPHY BY MARK DARLEY

Mark Horton

Daniel Mason

Though it's located in one of Los Angeles' largest mixed-use developments, Craft restaurant feels uniquely intimate. Backlit walls curve gently overhead to frame the dining room under a subtle, glowing arch. Shimmering bronze cladding covers the walls, and the floor is cerused oak. "Our concept came from blending different materials—including bronze, natural stone and blasted glass—and doing so in a craft-oriented way," says San Francisco architect Mark Horton, who co-designed the restaurant with Peter Bentel and Thomas O'Connor of New York architecture firm Bentel & Bentel.

The dramatic 11,000-square-foot eatery, owned by celebrity chef Tom Colicchio (of Gramercy Tavern and *Top Chef*), includes both a main and a private dining room, a bar and a wraparound outdoor patio with intimate cabanas that back up against the development's central courtyard garden. In transforming the space from an empty concrete shell into an elegant dining destination, Horton used a variety of techniques—including soffit lighting, up-lights and slot lighting—to illuminate glittering design features such as a delicate chain-mail partition separating the entrance from the main dining room, and a blasted-glass wine wall that displays more than 1,400 bottles.

"You can go from one strip mall to the next in Los Angeles, but now there's this sophisticated place in Century City," says Horton. "It's much more pastoral and idyllic than the rest of the city, and when you're eating outside on the patio you feel like you're in a different world." *—Jennie Nunn*

HOMEAWAYFROMHOME

With many new options, more and more people are buying second homes on the Monterey Peninsula and beyond.

First Or Second?

Increasingly, homeowners are making their second homes permanent.

Avram Goldman, a baby boomer and president/CEO of Pacific Union GMAC Realty, recently sold his primary residence to move to his second home in Sonoma Valley. Although Goldman is not quite preparing for retirement and still owns a condiminium in Rockridge, he simply prefers living in the Wine Country "I have six acres, a vineyard and a swimming pool. I live in paradise and I'm only 50 miles away from San Francisco," Goldman says.

Needless to say the dream of moving to a second home is hardly a new trend. However, never before has it been so prevalent. Sara Spang, a certified international property specialist with Keller Williams Realty, says a lot of her clients are buying second homes in the Sierras with the intention of either telecommuting or retiring. "People love the area's Yosemite-like environment and spacious feel," she says. "And, there are large parcels of land available that you can build on at a reasonable price," Spang says. What's reasonable? Two-bedroom homes in Groveland and Coleville go for around $300,000.

The story is the same on the Monterey Peninsula, where more and more homeowners are choosing to live in their second homes and commute and/or telecommute to San Francisco. Marci Bracco, a spokesperson for Monterra, a luxury estate development in Monterey, says that a handful of their second-home residents actually ended up staying in their homes permanently. This is due in part to people realizing they could set up home offices and spend enough time in the area to know they didn't want anywhere else to be home. Originally, they had estimated the percentage of second-home to permanent residents to be around 50/50 but it's ended up being closer to 30/70, Bracco says.

Lawrence Lyonhardt, a residential specialist covering the Monterey Peninsula since 1985, says people fall in love with the area for its laidback lifestyle and extraordinary beauty. He says many of the "second" home buyers are really "third," "fourth" and "fifth" home buyers with a larger percentage of them coming from overseas. "We're seeing more people from abroad buying higher-end properties," Lyonhardt says, adding that for them, "$10 million is a drop in the bucket."

Such wealth is what has transformed this sleepy arts community into the world-class second-home destination it is today. And, according to Lyonhardt, the housing market isn't likely to slow down anytime time soon. "The area continues to be more and more popular and it continues to put pressure on the cost of housing." Clearly the moral of the story in the Monterey Peninsula (whether you're looking to live there on a part-time basis or permanently) is to buy now. "Even now the housing market is fairly stable price-wise. We're at a point where it's only going to improve," Lyonhardt adds.

Why Second-Home Professionals Have An Edge

Luxury homeowners tend to be characterized by their willingness to spend money and their desire to make their vacation, dream or retirement home more reflective of their personality. This translates to highly creative projects that require the expertise of a professional familiar with this clientele and their specific needs. That's why some of the world's best architects, builders, interior designers, real estate agents and home-resource specialists are in resort communities. Not only are they used to servicing an elite clientele, but they're also accustomed to designing, remodeling and building dream homes. Read on for a list of second-home resource professionals:

BUILDERS

De Mattei Construction, Inc.: Quality Homes and Remodels

Quality homes require a quality builder. Over the past 23 years, De Mattei Construction Inc. has built and remodeled more than 1,000 homes, making it among the largest remodeling companies in the United States. The firm's jobs have ranged from small remodels to large custom homes. A referral-based business, De Mattei is synonymous with fine craftsmanship, attention to detail, professionalism and excellent customer relations. In the words of Mike and Debbie Preston: "We chose Mark De Mattei because of his great reputation. We heard only positive comments about his care, concern and creativity, and we look forward to another opportunity to work together."

COURTESY OF SUSAN BURNS

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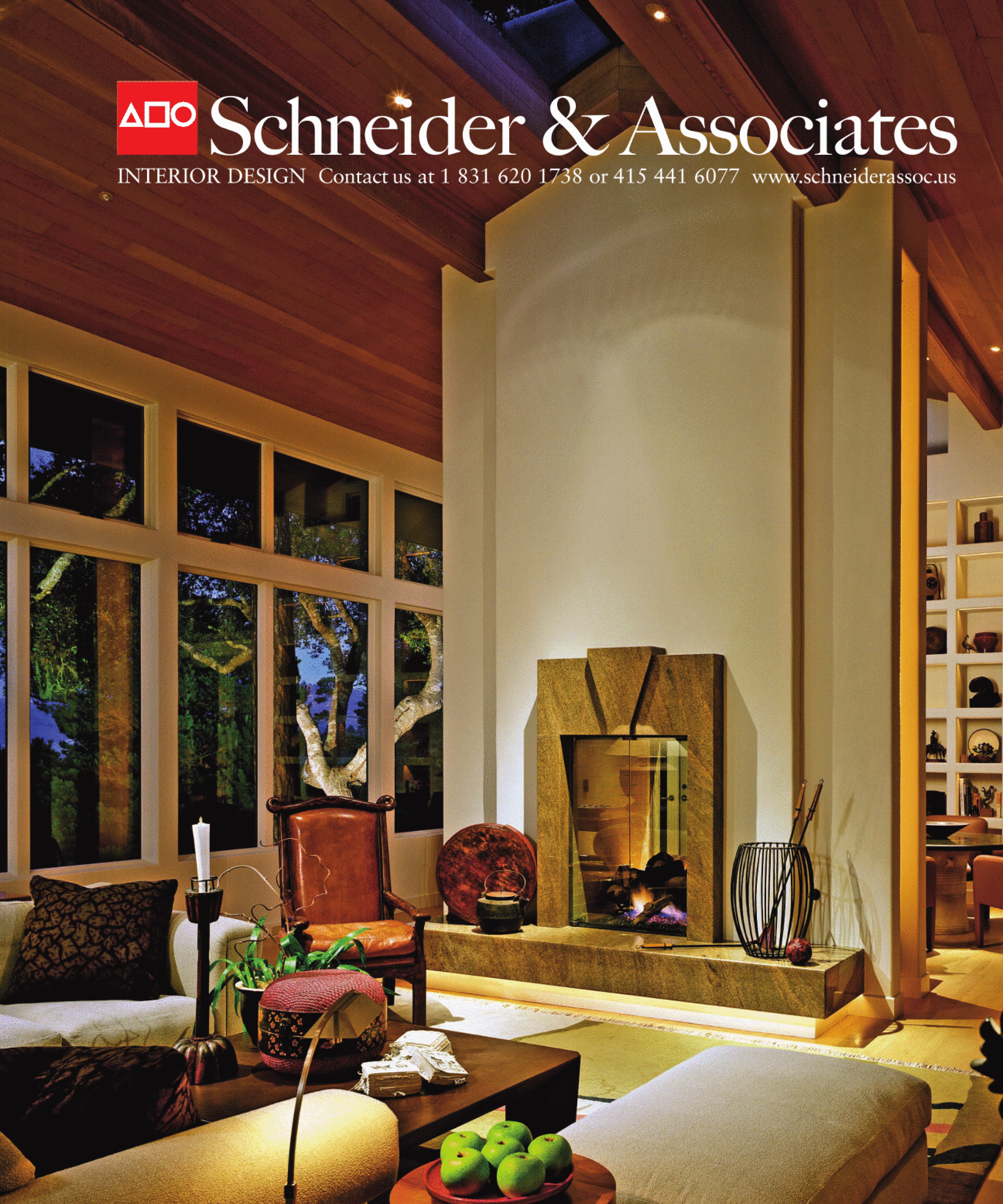
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HOMEAWAYFROMHOME

INTERIOR DESIGNERS

A S Designs: Creators of Sensible Kitchens With Style

A S Designs specializes in mid-range to high-end residential projects. "Our goal is to meet our clients' vision and exceed their expectations," says principal Anna Sarkissian. In its cabinetry showroom, A S Designs represents SieMatic, one of the most preeminent kitchen furniture manufacturers internationally, along with several domestic custom cabinetry manufacturers such as Corsi. Sarkissian also offers one-hour complimentary consultations, listening carefully to her clients' needs. "Together we explore possibilities, discuss requirements, ask questions and look at examples of different designs," she says. For her, innovation and timelessness are a must: "Kitchens are a big investment. I want my clients' spaces to look as contemporary in 15 years as they do today."

Hale-Williams Interiors: A World of Design Under One Roof

Before the principals of **Hale-Williams Interiors** arrived on the Monterey Peninsula seven years ago, they had 45 years of shared experience from cities including London, Palm Springs and Baltimore. Since then, Hale-Williams Interiors has established itself among a handful of companies that are putting the Monterey Peninsula on the map for interior design. The company's expertise? Service. Projects are accomplished in a timely, cost-effective and convenient manner, with the clients' expectations in mind.

Jan Gardner and Associates: Classic Interior Designers

With more than 30 years of experience on the Monterey Peninsula and beyond, **Jan Gardner and Associates** delivers fad-free design tailored to their clients' lifestyle. Gardner, who runs her business with her daughter Julie and design associate Barbara Nicholson, got her start working at the Lodge at Pebble Beach. From there, she began working on projects including the five-star rated Quail Lodge in Carmel Valley. Today the firm specializes in residential and select hospitality design, ranging in style from traditional to contemporary. For more information, visit *jangardnerandassociates.com*.

Schneider & Associates: Beyond Pacific Rim

John Schneider, owner of **Schneider & Associates,** says a home's interior should always be subservient to the scenery. That's why in a place such as the Monterey Peninsula he uses a lot of neutral colors in order to highlight the area's breathtaking views of the Santa Lucia Mountains and the Pacific Coast. Using pieces from fine furniture showrooms including Sloan Miyasato and Randolph & Hein, Schneider's work is best described as "Californian" with Pacific Rim influences. For an eclectic room he recently designed, Schneider combined slate floors and fine linen furniture. Says Schneider, "I like to interject a bit of the contemporary."

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If you're interested in a second home in California or Mexico, Keller Williams Realty's **Sara Spang** is your go-to person. A certified international property specialist, Spang is not only up on California's emerging real estate trends but she's also adept at handling real estate transactions in foreign countries. Says Spang, "In every country there's a different system, and there are pitfalls you can avoid by working with knowledgeable experts in international transactions." For those who want to stay in the Pacific Northwest, Spang suggests checking out some of the new golf communities in places such as the Sierra Nevadas, Oregon and Washington.

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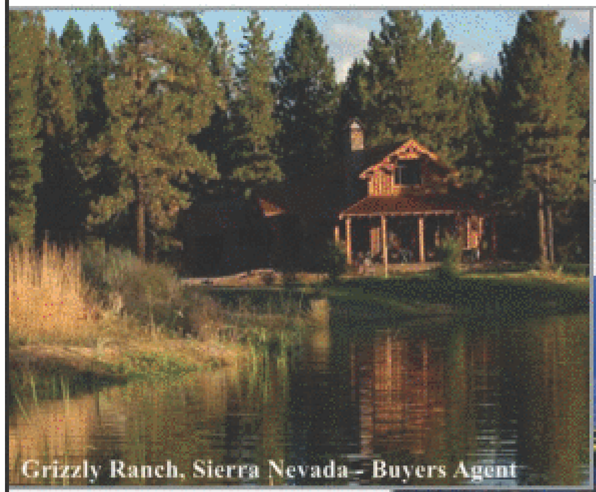

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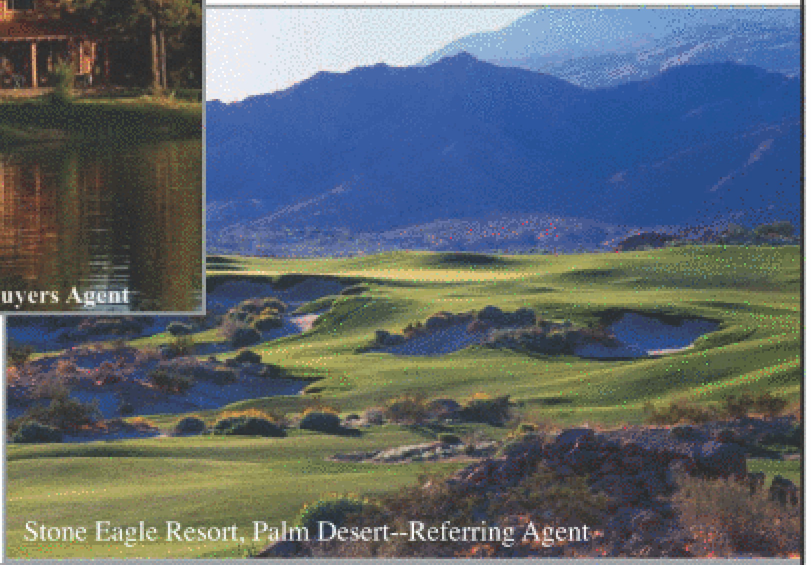

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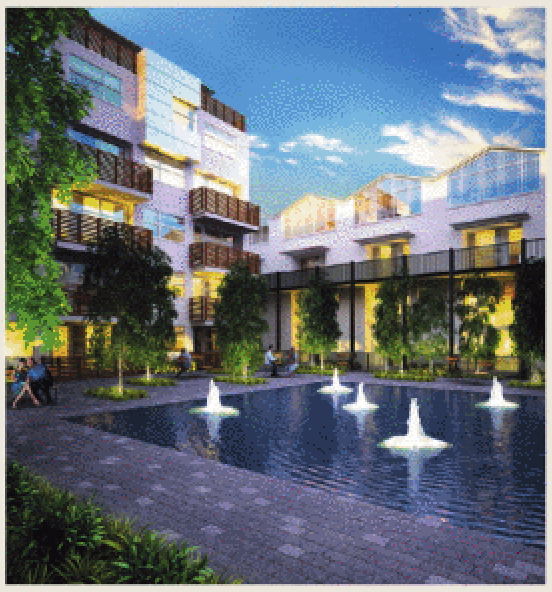

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RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Designer: Kendall Wilkinson, Kendall Wilkinson Design, 3419 Sacramento St., SF, 415-409-2299, kendallwilkinsondesign.com.

DEAR READER

PAGE 38 On Heather Hartle: Marc Jacobs navy cashmere dress, Marc Jacobs, 125 Maiden Ln., SF, 415-362-6500, marcjacobs.com.

FINE PRINT

PAGE 58 Pencils: Fred Flare, 300F Kingsland Ave., Brooklyn, NY, 718-599-9221, fredflare.com; Mug: Anthropologie, 880 Market St., SF, 415-434–2210, anthropologie.com; Lamp: "Memento," Tonerico Inc., tonerico-inc.com; Pillow: Pastec, 459 Broome St., NYC, 212-219-3922; Umbrella stand: Seletti, seletti.it.

PRODUCT OF HER ENVIROMENT

PAGE 74 Misako Inaoka, misakoinaoka.com.

A NEW LEAF

PAGE 76 Nicholas Thayer, Late Afternoon Garden Design, 310 N. School St., Ukiah, 707-462-5133, lateafternoon.com; Shot on location at Berkeley Horticultural Nursery, 1310 McGee Ave., Berkeley, 510-526-4704, berkeleyhort.com.

THE GLAMOROUS LIFE

PAGE 78 Kat Rowan, Deana Bracken, Green With Glamour, 888-831-3176, greenwithglamour.com.

RESIDENTIAL INTERIOR DESIGN (LESS THAN 3,000 SQ. FT.)

Designers: Gioi Tran, Vernon Applegate, Applegate Tran Interiors, 680 Eighth St., Ste. 260, SF, 415-487-1241, applegatetran.com; Building contractor: Jim Crone, 3960 Michelle Lynn Ct., Turlock, 209-988-1407.

PAGE 90 (LIVING ROOM) Fireplace tile: Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, annsacks.com; Sofas: "LC2 Petit Modele Three Seat," Le Corbusier, Design Within Reach, 55 Jackson St., SF, 415-837-3940, dwr.com; Armchairs: "LC2 Petit Modele Three Seat armchair," Le Corbusier, Design Within Reach; Floor: distressed oak, Gammapar, gammapar.com.

PAGE 91 (DINING ROOM) Dining table and chairs: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com; Lighting: "Flos," Policelli Lighting & Design, 2 Henry Adams St., Ste. 320, SF, 415-621-7745, fabulouslighting.com; Artwork: homeowner's own.

PAGE 92 (KITCHEN) Cabinets: Turlock Cabinet Shop, 1475 West Ave. S., Turlock, 209-668-8052; Pendant light: Policelli Lighting & Design, 2 Henry Adams St., Ste. 320, SF, 415-621-7745, fabulouslighting.com; Sinks and fixtures: Blanco America, Sierra Select, 680 Eighth St., Ste. 169C, 415-431-8682, blancoamerica.com; Artwork: homeowner's own; Floor: distressed oak,

Gammapar, gammapar.com; Range, oven and refrigerator: all by Jade Range, 2650 Orbiter St., Brea, 714-961-2400, jaderange.com.

PAGES 94-95 (DEN) Tile: Graniti Fiandre, Geologica, 300 Kansas St., SF, 415-255-0680, geologicasf.com; Chair: custom, Applegate Tran Interiors, 680 Eighth St., Ste. 260, SF, 415-487-1241, applegatetran.com; Sofa: Skaar Furniture, 2 Henry Adams St., Ste. 350, SF, 415-487-9900, skaarfurniture.com; Other furnishings and masks: homeowner's own.

RESIDENTIAL INTERIOR DESIGN (MORE THAN 3000 SQ. FT.)

Interior Design: Jay Jeffers, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com.

PAGE 96 (LIVING ROOM) Clock: antique; Chairs: A. Rudin, 101 Henry Adams St., Ste. 240, SF, 415-431-5021; arudin.com; Table: antique; Ottoman: custom, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com.

PAGE 97 (FAMILY ROOM) Lamps and green chair: Ironies, 2222 Fifth St., Berkeley, 510-644-2100, ironies.com; Brown chair and sofa: A. Rudin, 101 Henry Adams St., Ste. 240, SF, 415-431-5021, arudin.com; Printed chair: antique; Carpet: homeowner's own; Drapes: Susan Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain.com.

PAGE 98 (DINING ROOM) Chandelier: Carl Dern, 415-457-1883, carldernstudio.com; Chairs: C. Mariani Antiques, 1301 Harrison St., SF, 415-541-7868, cmarianiantiques.com; Chair fabric: Osborne & Little, 101 Henry Adams St., #435, SF, 415-255-8987, osborneandlittle.com; Dining table: Gregorius Pineo, Pacific Design Center, 8687 Melrose Ave., West Hollywood, 310-855-1313.

PAGE 98 (KITCHEN) Chairs: Erika Brunson, 5115 W. Adams Blvd., L.A., 323-931-3225, erikabrunson.com; Chandelier: Heather and Company Antiques, 212 Utah St., SF, 415-551-0011, heatherandcompanyantiques.com; Mosaic stone: Waterworks, 235 Kansas St., SF, 415-431-7160, waterworks.com.

PAGE 99 (DINING ROOM) Chandelier: Carl Dern, 415-457-1883, carldernstudio.com; Chairs: C. Mariani Antiques, 1301 Harrison St., SF 415-541-7868, cmarianiantiques.com; Chair fabric: Osborne & Little, 101 Henry Adams St., Ste., 435, SF, 415-255-8987, osborneandlittle.com; Dining table: Gregorius Pineo, Pacific Design Center, 8687 Melrose Ave., West Hollywood, 310-855-1313; Cabinet: antique, JRM International, 340 Kansas St., SF, 415-864-8118, jrminternational.net; Wallpaper: Cole & Son, 201 Central Ave. S., NYC, 800-453-3563, cole-and-son.com.

PAGE 100 (DESK) Stainless steel desk: antique; Art: vintage, Lost Art Salon, 245 S. Van Ness, Ste. 303, SF, 415-861-1563, lostartsalon.com; Drapes: Susan Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain.com; Lamp: antique; Chair: antique, Heather and Company Antiques, 212 Utah St., SF, 415-551-0011, heatherandcompanyantiques.com.

PAGE 100 (CHILDREN'S BEDROOM) Headboard: custom, Jeffers Design Group, 1035 Post St. SF, 415-921-8880, jeffersdesigngroup.com; Beds and cushions: custom, Susan Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain.com; Lamp: vintage; Wallpaper: Cole & Son, 201 Central Ave. S., NYC, 800-453-3563, cole-and-son.com; Cashmere blankets: Sue Fisher King, 3067 Sacramento St., SF, 888-811-7276, suefisherking.com.

PAGE 101 (MASTER BEDROOM) Bed linens: Frette, 124 Geary St., SF, 415-981-9504, frette.com; Ottoman: antique, Heather and Company Antiques, 212 Utah St., SF, 415-551-0011, heatherandcompanyantiques.com; Chandelier: John Salibello, 211 E. 60th St., NYC, 212-838-5767, johnsalibelloantiques.com; Floor lamp: Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardysf.com; Drapes: Susan Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain

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.com; Chair: antique, Heather and Company Antiques, 212 Utah St., SF, 415-551-0011, heatherandcompanyantiques.com; Art: "Kudu," Robert Stivers, 223 North Guadalupe, #191, Santa Fe, NM, 505-670-1450, robertstivers.com; Carpet: Galleria Floors, 101 Henry Adams St., Ste. 218, SF, 415-863-3388, galleriafloors.com.

PAGE 102 (STUDY) Chair and book shelf: antique, Heather and Company Antiques, 212 Utah St., SF, 415-551-0011, heatherandcompanyantiques.com; Artwork: homeowner's own; Desk: Helene Aumont, Enid Ford Atelier, 101 Henry Adams St., Ste. 130, SF, 415-255-1777, heleneaumont.com.

PAGE 103 (LIVING ROOM) Clock: antique; Armchairs: A. Rudin, 101 Henry Adams St., Ste. 240, SF, 415-431-5021, arudin.com; Table: antique; Ottoman: custom, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com; Armchairs (closest to windows): Lockhart, 10532 S. Painter Ave., Santa Fe Springs, 562-941-5822, lockhartcollection.com; Drapes: Susan Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain.com; Sofa: vintage, Ironies, 2222 Fifth St., Berkeley, 510-644-2100, ironies.com.

RESIDENTIAL ARCHITECTURE (LESS THAN 3,000 SQ. FT.)

Architect: Neal Schwartz, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com.

PAGE 104 (BEDROOM) Lamp: homeowner's own; Balcony chair: custom, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com.

PAGE 105 (EXTERIOR) Siding: custom, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com.

PAGE 106 (STAIRWAY) Art: homeowner's own; Cabinets and railing: custom, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com.

PAGE 107 (BEDROOM) Flooring: Golden State Flooring, 680 Eighth St., Ste. 169B, SF, 415-522-5120, goldenstateflooring.com; Cabinets: custom, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com; End table: homeowner's own.

PAGE 107 (OFFICE) Desk: Atlas Industries, 333 Douglass St., Brooklyn, NY, 718-596-5045, atlaseast.com; Chair: homeowner's own.

PAGE 108 (HALLWAY) Cabinets: custom, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com.

PAGE 108 (BATHROOM) Tiles: Ceramic Tile Design, 189 13th St., SF, 415-575-3785, ceramictiledesign.net; Fixtures and faucet: Vola, Hastings Tile and Bath Collection, 30 Commercial St., Freeport, NY, 516-379-3500, vola.com; Pantry: custom, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com; Medicine cabinet: Atlas Industries, 333 Douglass St., Brooklyn, NY, 718-596-5045, atlaseast.com; Bathtub: Kohler, Heieck Supply, 1111Connecticut St., SF, 415-282-8535, kohler.com.

PAGE 109 (BEDROOM) Chair and stool: homeowner's own; Cabinets: custom, Schwartz and Architecture, 60 Rhode Island St., Studio A, SF, 415-550-0430, schwartzandarchitecture.com; Art: homeowner's own.

RESIDENTIAL ARCHITECTURE (MORE THAN 3,000 SQ. FT.)

Architect: Cathi House, House + House Architects, 1499 Washington St., SF, 415-474-2112, houseandhouse.com; Interior Design: Jay Jeffers, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com; Contractor: Summit Professional Builders, 85 Bolinas Rd., Ste. 2, Fairfax, 415-454-3280, spb-inc.com.

PAGES 110–111 (EXTERIOR) Landscape: Blackwelder & Assoc., P.O. Box 199, Lagunitas, 415-488-4779; Pool: Aquascape, 34 DeLuca Pl., San Rafael, 415-898-6078.

PAGE 112 (HALLWAY) Painting: Alexander Couwenberg, couwenberg finearts.com; Beaded curtain: Doreen Leong, Leong Interiors, 1800 Dwight Way, Berkeley, 510-841-0886, leonginteriors.com; Lamp: vintage.

PAGE 113 (LIVING ROOM) Chandelier: "Zoom," Serien, serien.com; Sofa: A. Rudin, 101 Henry Adams St., Ste. 240, SF, 415-431-5021, arudin.com; Chairs: Michael Berman, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, michaelbermanlimited.com; Painting: Gary Ruddell; Cabinets: custom, House + House, 1499 Washington St., SF, 415-474-2112, houseandhouse.com; Drapes: custom, Doreen Leong, Leong Interiors, 1800 Dwight Way, Berkeley, 510-841-0886, leonginteriors.com; Carpet: custom, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com; Magazine rack: vintage.

PAGE 114 (KITCHEN) Sink: Franke, Floorcraft, 470 Bayshore Blvd., SF, 415-824-4056, frankeksd.com; Faucet: Grohe, Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, groheamerica.com; Appliances: homeowner's own; Breakfast table: custom, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com; Chairs: homeowner's own; Granite countertops: "Verde Vecchio," Walker Zanger, 102 Henry Adams St., Ste. 412, SF, 415-487-2130, walkerzanger.com; Cabinets: custom, Best Bilt Systems, 103 Lowry Dr., Byhalia, M.S., 662-838-2566, bestbiltsys.com; Range, oven and microwave: all by Viking, BSC Culinary, 1665 Mission St., SF, 415-626-6246, vikingrange.com; Concrete floors: custom, Summit Professional Builders, 85 Bolinas Rd., Ste. 2, Fairfax, 415-454-3280, spb-inc.com.

PAGE 115 (DINING ROOM) Dining table and chairs: homeowner's own; Chair upholstery: custom, Jeffers Design Group, 1035 Post St., SF, 415-921-8880, jeffersdesigngroup.com; Chair fabric: GP & J Baker, Lee Jofa, 101 Henry Adams St., Ste. 490, SF, 415-626-6921, gpjbaker.com; Art: homeowner's own; Chandelier: "Cellula," Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com.

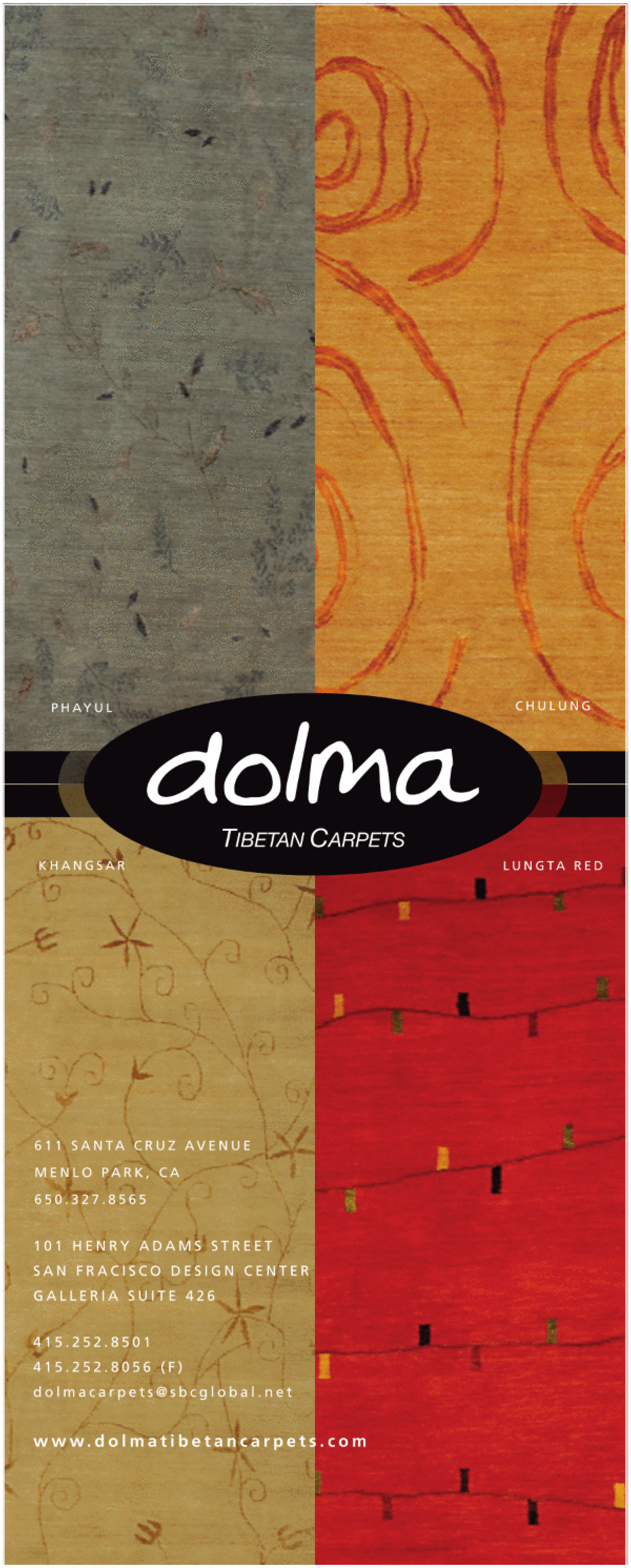
PAGES 116–117 (BATHROOM) Faucet: Vola, Hastings Tile and Bath Collection, 30 Commercial St., Freeport, NY, 516-379-3500, vola.com; Sinks: Vitraform, Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, vitraform .com; Tub: Kallista, Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, kallista.com; Tub filler: "Yota" by Dornbracht, Bath & Beyond, dornbracht.com.

SHOWCASE HOUSE DESIGN

Designer: Kendall Wilkinson, Kendall Wilkinson Design, 3419 Sacramento St., SF, 415-409-2299, kendallwilkinsondesign.com.

PAGE 118 (BEDROOM) Wall color: custom, Shirley Robinson, 1000 Green St., Ste. 902, SF, 415-291-9035; Chandelier: antique, Urban Chateau Antiques, 101 Henry Adams St., #321, SF, 415-839-5187, urbanchateau.com; Mirror: Candace Barnes Antiques, 151 Vermont St., Ste. 7, SF, 415-431-1018, candacebarnes.1stdibs.com; Dresser: antique, C. Mariani Antiques, 1301 Harrison St., SF, 415-541-7868, cmarianiantiques.com; Lucite and glass table, leather chairs, ottomans: all by Kendall Wilkinson, Kendall Wilkinson Design, 3419 Sacramento St., SF, 415-409-2299, kendallwilkinsondesign.com; Carpet: Abbey Carpet, 3301 Geary Blvd., SF, 415-752-6620, abbeycarpets.com; Drape fabric: "China Seas toile fabric," Shears & Windows, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, shearsandwindow.com; Drape fabrication and bed linens: Susan Chastain, Susan Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain.com.

PAGES 118–119 (SITTING ROOM) Drape fabric: "China Seas toile fabric," Shears & Windows, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, shearsandwindow.com; Drape fabrication: Susan Chastain, Susan



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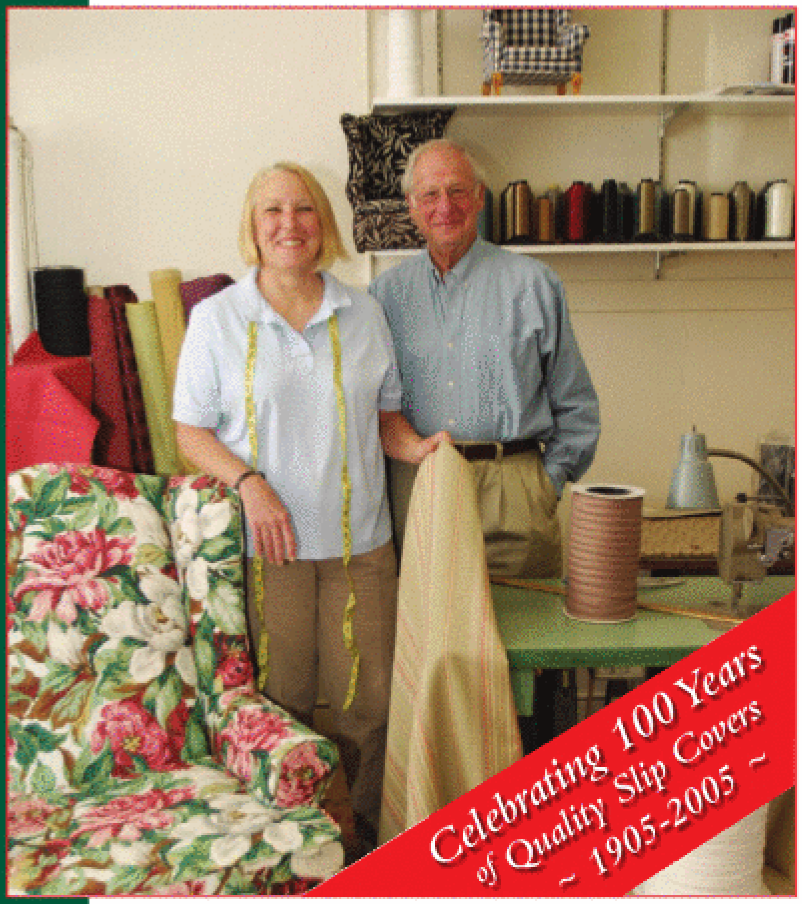

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Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain.com; Panel detail: Shirley Robinson, 1000 Green St., SF, 415-291-9035; Chair: Kendall Wilkinson, Kendall Wilkinson Design, 3419 Sacramento St., SF, 415-409-2299, kendallwilkinsondesign.com; Carpet: Abbey Carpet, 3301 Geary Blvd., SF, 415-752-6620, abbeycarpets.com; Chandelier: Threshold, 3419 Sacramento St., SF, 415-409-1966, thresholdbydesign.com.

PAGE 119 (BEDROOM) Table lamps: Kendall Wilkinson, Kendall Wilkinson Design, 3419 Sacramento St., SF, 415-409-2299, kendallwilkinsondesign.com; Armchair: designer's own; Armchair slipcover: Susan Chastain, 1330 Natoma St., SF, 415-701-8898, susanchastain.com; Zebra print pillows: Alan Campbell for Quadrille, Shears & Window, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, shearsandwindow.com; Framed photo: designer's own; Chair, ottoman and lamp: all by Kneedler-Fauchére, 101 Henry Adams St., SF, 415-487-6180; Mural: Shirley Robinson, 1000 Green St., SF, 415-291-9035.

NEW PRODUCT DESIGN

PAGE 120 Designer: Susan Wagner, 2575B Mission St., Santa Cruz, 831-426-2393, susanwagnerglass.com.

ECO-FRIENDLY NEW PRODUCT

PAGE 121 Deniece Duscheone, S.K.I.N., P.O. Box 80483, San Diego, 92138, 619-238-0661, skin-design.net.

ECO-FRIENDLY ARCHITECTURE

Architect: James Phillip Wright, James Phillip Wright Architects, 3411 Echo Springs Rd., Lafayette, 310-305-1179, jamesphillipwright.com; General contractor: Mischa Brayburg, Structura General Contractors, 1919 Mission St., SF, 415-318-8771, structuragc.com; Interior design: Candace Killman, Candace Killman Interior Design, 469A Magnolia Ave., Larkspur, 415-927-0799, candacekillman.com.

PAGE 122 (KITCHEN) Cabinets: Der Kuchentreff, Niedersachsen, Germany; Range and hood: Wolf, Cherin's Home Furniture, 727 Valencia St., SF, 415-864-2111; Granite countertops: Integrated Resources Group, 275 Valley Dr., Brisbane, 888-263-1543, marblecompany.com; Barstools: Berman Rosetti, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, bermanrosetti.com.

PAGE 123 (EXTERIOR) Parklex: Finland Color Plywood, 310 Main St., Venice, 310-396-9991, fincolorply.com; Windows and doors: Blomberg Windows, 1453 Blair Ave., P.O. Box 22485, Sacramento, 916-428-8060; Landscape architect: Jenn Carroll Wilson Landscape, 1777 Yosemite Ave., SF, 415-206-0648, jenncarrollwilson.com.

PAGE 124 (LIVING ROOM) Carpet: Endless Knot Rug Co., 2 Henry Adams St., Ste. 409, 415-934-9200, endlessknotrugs.com; Ceiling fan: Modern Fan Company, City Lights, 1585 Folsom St., SF, 415-863-2020, modernfan.com; Spiral coffee table: Leavitt-Weaver, 1994 Rockefeller Dr., Ceres, 209-521-5125, leavitt-weaver.com; Artwork: homeowner's own; Sofa and ottomans: Dakota Jackson, 8687 Melrose Ave., Ste. G-170, L.A., 310-659-7424, dakotajackson.com; Ottoman fabric: Donghia, 101 Henry Adams St., Ste. 144, SF, 415-861-7717, donghia.com; Barstool: Berman Rosetti, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, bermanrosetti.com; Console table: Antoine Proulx, 3320 N. 44th St., Phoenix, AZ, 602-952-1580, antoineproulx.com; Candle holders: Corbin Bronze, Randolph & Hein, 101 Henry Adams St., Ste. 101, SF, 415-864-3550, corbinbronze.com.

PAGE 126 (LIVING ROOM) All furnishings: homeowner's own; Ceiling fan: Modern Fan Company, City Lights, 1585 Folsom St., SF, 415-863-2020, modernfan.com; Windows: Blomberg Windows, 1453 Blair Ave., P. O. Box 22485, Sacramento, 916-428-8060.

PAGE 127 (BEDROOM) All furnishings: homeowner's own; Ceiling fan: Modern Fan Company, City Lights, 1585 Folsom St., SF, 415-863-2020, modernfan.com; Windows: Blomberg Windows, 1453 Blair Ave., P.O. Box 22485, Sacramento, 916-428-8060.

PAGE 127 (EXTERIOR GARDEN) Landscape architect: Jenn Carroll Wilson Landscape, 1777 Yosemite Ave., SF, 415-206-0648, jenncarrollwilson.com.

COMMERCIAL DESIGN

Designers: Mark Horton and Daniel Mason, Mark Horton/Architecture, 101 South Park, SF, 415-543-3347, mh-a.com; in collaboration with Bentel & Bentel Architects/Planners AIA, 22 Buckram Rd., Locust Valley, NY, 516-676-2880, bentelandbentel.com.

PAGES 128–129 (DINING ROOM) Wood flooring: French white oak, Pacific Westline Inc., 1536 West Embassy St., Anaheim, 714-956-2442, pacificwestline.com; Floor lighting: Design Plan, 908-996-7710, designplan.com; Copper coil drapery: Cascade Coil Drapery, 19505 SW 90th Ct., Tualatin, OR, 800-999-2645, cascadecoil.com; Booth seating and table design: all by Bentel & Bentel Architects/Planners AIA, 22 Buckram Rd., Locust Valley, NY, 516-676-2880, bentelandbentel.com; Booth seating and table fabrication: Unique Statements in Wood, 3 Railroad Plaza, Bay Shore, NY, 631-665-8913, uniquestatements.com; Dining chair fabrication: Mark Albrecht, 718-786-9860, markalbrechtstudio.com; Custom wine rack, bronze wall cladding and bronze column wrap: all by Pacific Westline Inc., 1536 West Embassy St., Anaheim, 714-956-2442, pacificwestline.com; Pendant lights: Rejuvenation, 1100 SE Grand Ave., Portland, OR, 503-238-1900, rejuvenation.com; Track lighting: Con-Tech Lighting, Associated Lighting Representatives, 8480 Enterprise Way, Oakland, 510-638-0158, con-techlighting.com.

PAGE 129 (BAR) Barstools: "Basic barstool," Format, 50 Wooster St., NYC, 212-941-7995, formatnyc.com; Low bar chairs: Lily Jack, 30423 Canwood St., Ste. 140, Agoura Hills, 818-735-3790, lilyjack.com; Bar table design: Bentel & Bentel Architects/Planners AIA, 22 Buckram Rd., Locust Valley, N.Y., 516-676-2880, bentelandbentel.com; Bar table fabrication: Unique Statements in Wood, 3 Railroad Plaza, Bay Shore, N.Y., 631-665-8913, uniquestatements.com; Custom glass face, etched glass: Pacific Westline Inc., 1536 W. Embassy St., Anaheim, 714-956-2442, pacificwestline.com; Acoustic ceiling: Tectum, The Finish Line 25 Joaquin Rd., Portola Valley, 650-233-1360, tectum.com.

PAGE 129 (OUTDOOR SEATING) Dining chair fabrication: Mark Albrecht, 718-786-9860, markalbrechtstudio.com; Dining table design: Bentel & Bentel Architects, Planners AIA, 22 Buckram Rd., Locust Valley, N.Y., 516-676-2880, bentelandbentel.com; Dining tables fabrication: Unique Statements in Wood, 3 Railroad Plaza, Bay Shore, NY, 631-665-8913, uniquestatements.com; Lounge chairs, low tables and cabanas: all "NW Series," Roda, Signorello of Westport, 11 Wilton Rd., Westport, CT, 203-221-3200.

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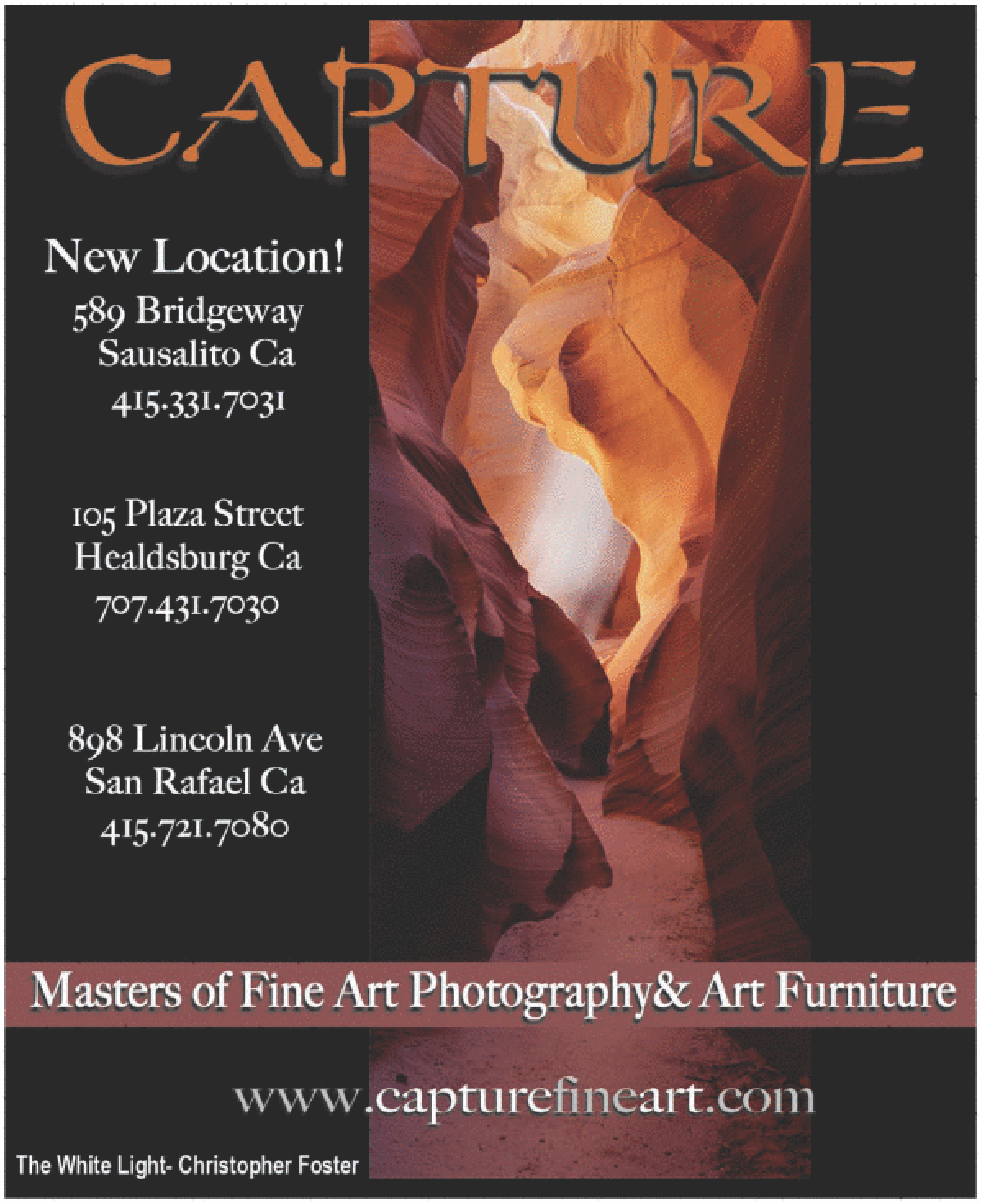

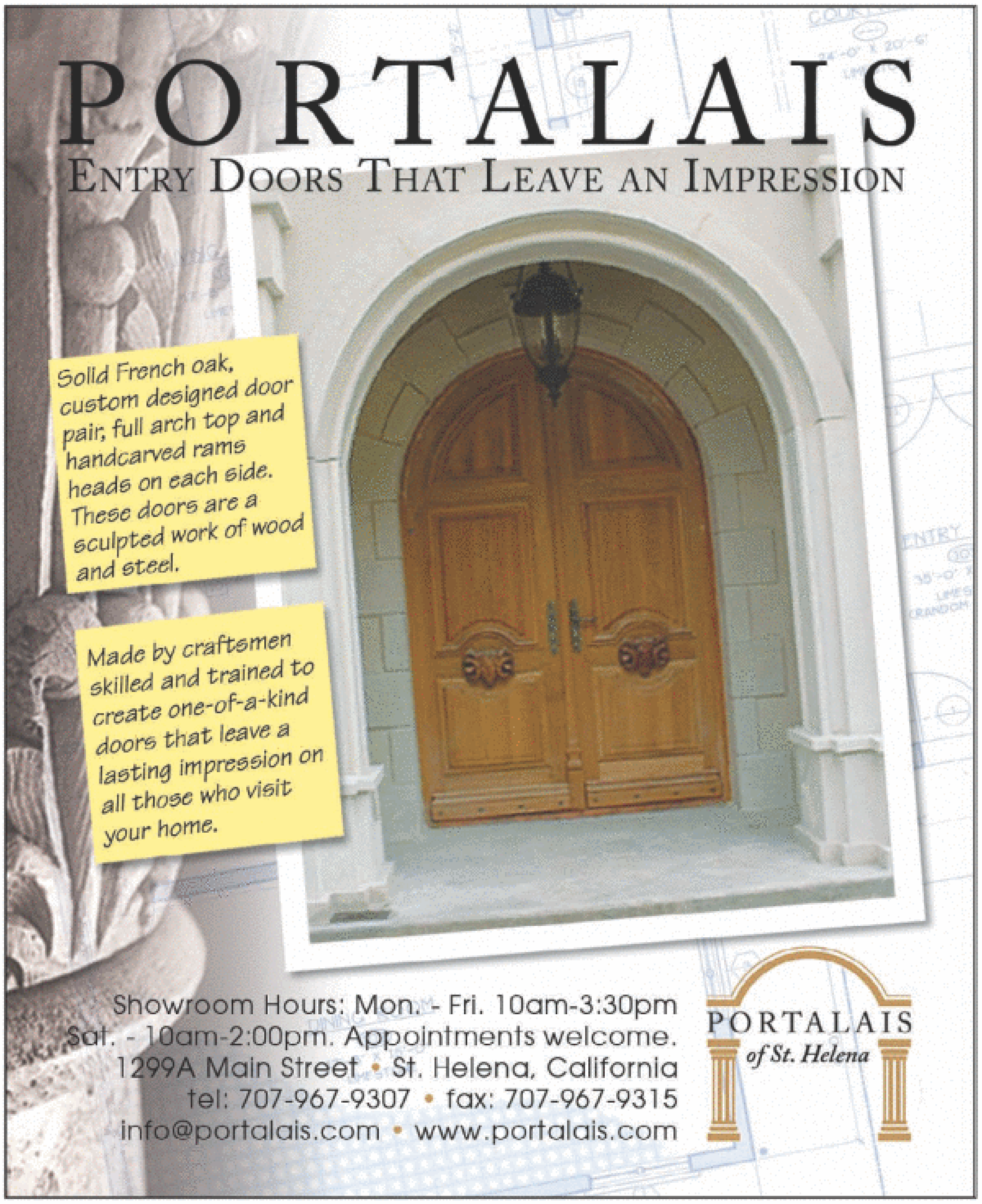

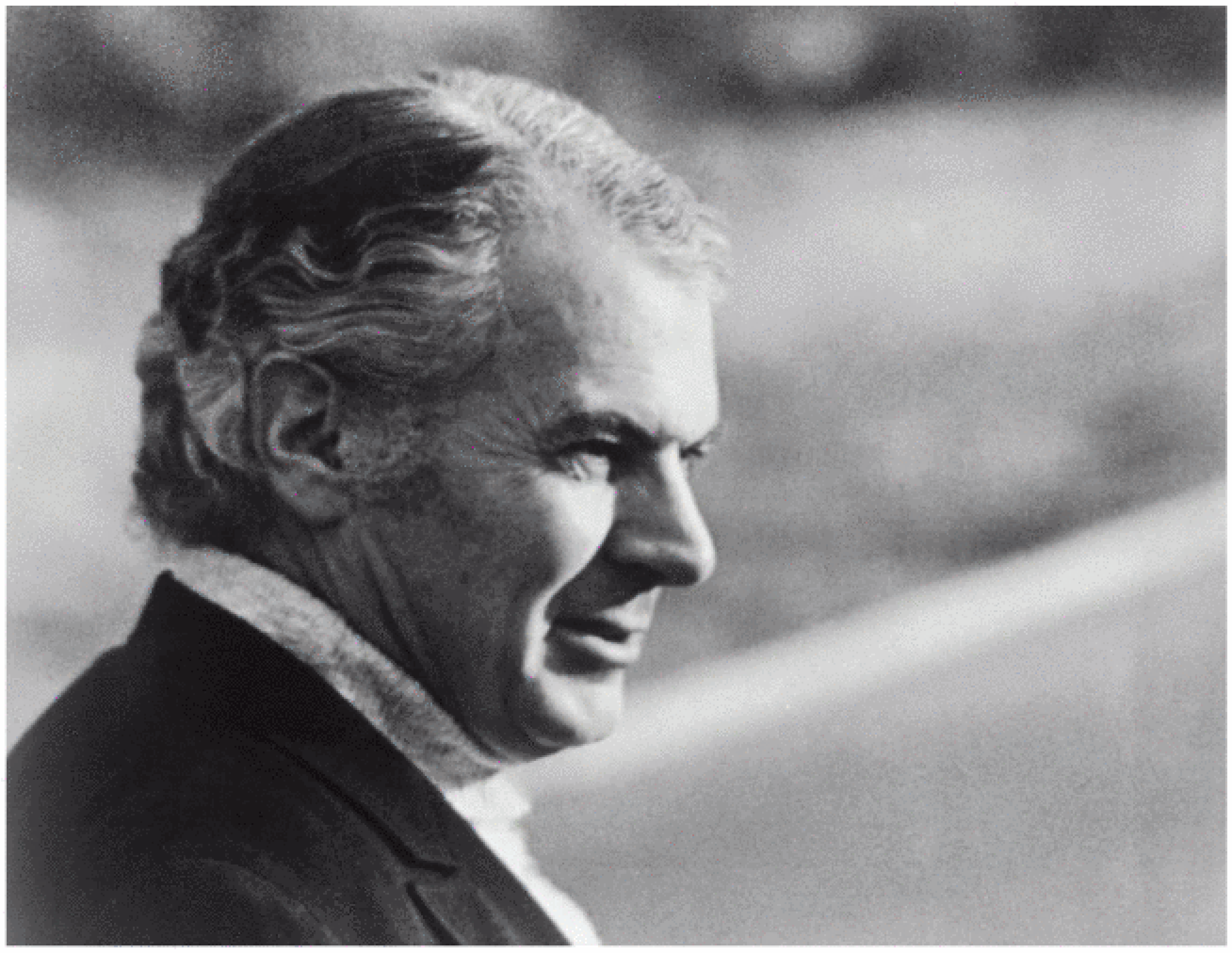

THE PRODUCER

ONE OF THE MOST PROLIFIC MODERN FURNITURE DESIGNERS OF THE 20TH CENTURY, MILO BAUGHMAN HAS JUST STARTED GAINING THE NOTORIETY THAT HE DESERVES.

BY **SARAH LYNCH**

Milo Baughman designed modern seating for Thayer Coggin for almost 50 years, including some of the company's Design Classics (left to right): the 1965 Giant Swivel Tub Chair; a 26-inch-high sofa from 1964; the 1968 Classic Lounge Chair; the 1953 Chaise; and 1966 Chair.

In the early 1990s, Fredrick Spendlove—owner of Brooklyn design shop Fresh Kills—was shopping for midcentury furniture and came across the designs of Milo Baughman. Though hundreds of Baughman's upholstered pieces were produced from the 1950s until his death in 2003, the designer's name didn't ring a bell with Spendlove—or with many other collectors for that matter. But all that has changed with the discovery of a cache of Baughman's original designs and the advent of online auction houses.

Baughman's career followed a steady upward trajectory. In 1947, when he finished his studies at the Art Center School and Chouinards Art Institute in Los Angeles, Baughman landed his first job designing furniture for Frank Brothers in Long Beach. His next position, as a freelance designer for Pacific Iron and Glenn of California, connected Baughman's name to a budding style called California Modern. In 1951, a collaboration with Drexel Furniture took him to North Carolina and, a few years later, he began his 50-year partnership with High Point manufacturer Thayer Coggin.

"I kept seeing these familiar modern pieces at flea markets labeled 'Milo Baughman for Thayer Coggin,'" says Spendlove. "There was something so comforting about them. I started hoarding them at my house." When Spendlove and his business partner, John Agujar, opened their vintage furniture shop Fresh Kills, they contacted Thayer Coggin. Not only were a handful of Baughman designs still in production, but Thayer Coggin's storeroom was piled with "dead stock"—leftover frames from discontinued collections.

"It's amazing how many pieces Baughman designed over the years," says Spendlove, who now offers the precious "new" originals for sale with custom upholstery at his boutique. "You can see his style changing with the times: In the '50s, it was all chrome frames, and he used a lot of burlwood in the '70s; by the '80s, there were tables clad in brushed aluminum sheeting. But the proportions are always perfect, so every piece feels just right and totally timeless." ■

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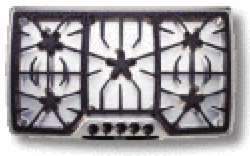

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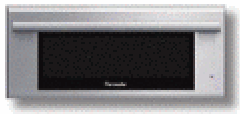

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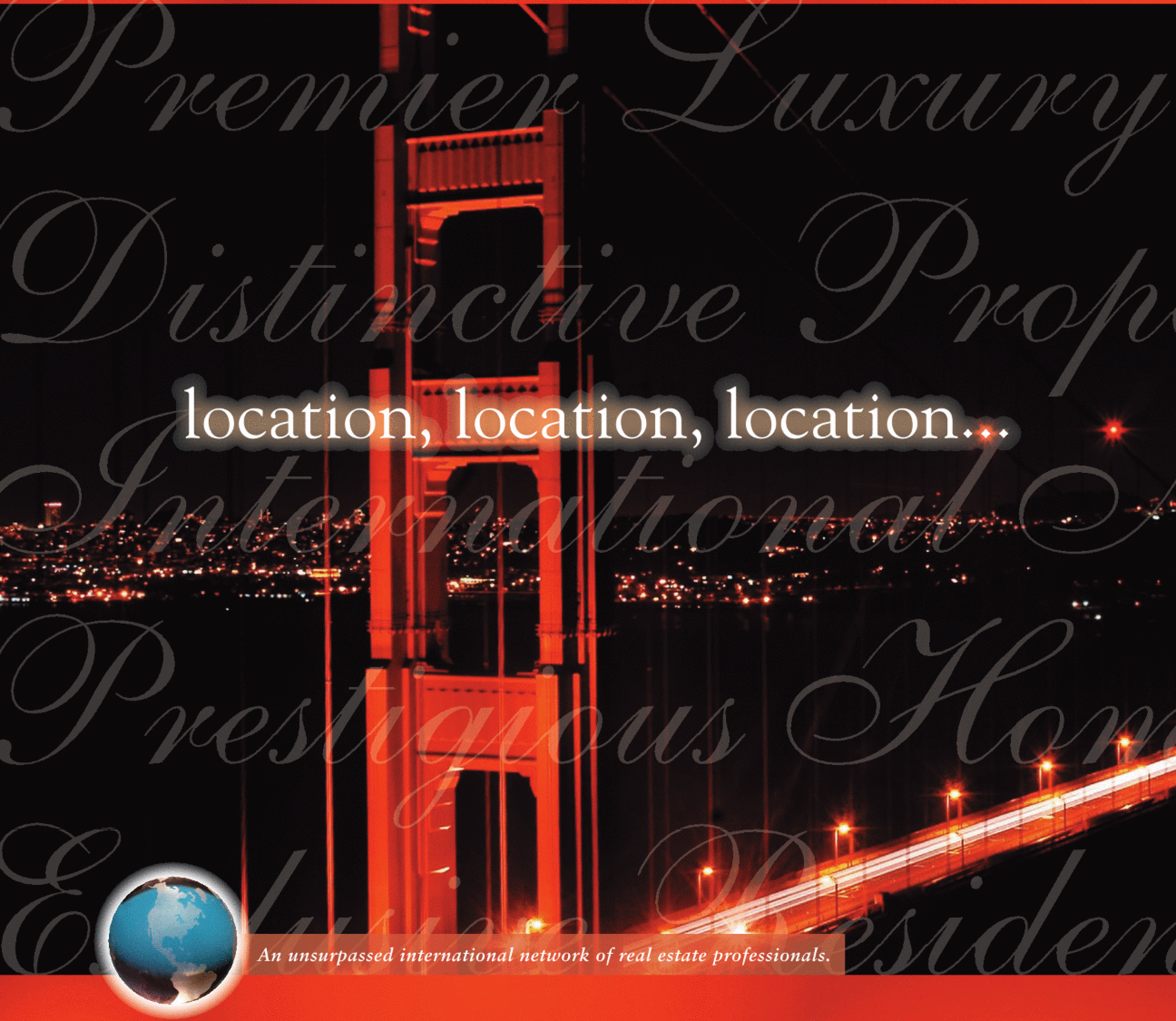

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